

Dirty Work

A Title Mystery

It is not easy being the world's greatest rock and roll band. In fact, it can be a tough, gritty job. In the months running up to this album Keith Richards had a daughter, Charlie Watts punched Mick Jagger, Jagger's solo album was released, everyone was working on some sort of solo project, Jagger and Richards worked at different times in the studio, Watt's daughter was expelled from school for smoking pot, Watts himself was sinking into drink and heroin, Jagger did a dance video with David Bowie, the

Stones declined playing at Live Aid then three of them played there individually, Jagger had a new son, Watts fell in his home and broke his leg, Shirley Watts was hospitalized for alcoholism, Ian Stewart died, Richards played with Chuck Berry at the Rock and Roll Hall of Fame, Ron Wood got song writing credits, Bill Wyman was frequently absent, and this was the first album for CBS. The relationship between Jagger and Richards completely collapsed. Many people thought they were watching the Stones breaking up. The band had not toured since 1982, they would not meet again until 1988 and they would not tour until 1989. Being the greatest rock and roll band in the world can be dirty work and *Dirty Work* could have been the Stones final record.

CBS Dirty Work

The CBS contract signed by the Stones Aug 25, 1983 helped sow discord between Jagger and Richards. One writer says that unknown to the other 4 Stones, the CBS contract included an option that called for 3 solo albums by Jagger. In April 1984 Jagger told the others that May to November 1984 was devoted to his own record *She's the Boss*, presumably at CBS's insistence. This postponed the recording of the new Stones album severely damaging a bond that went back 20 years. When Jagger returned to the Stones new album it was with little new material, further raising suspicions that he was holding back on his best ideas for new material.

The working title for this album was "19 Stitches" and not just because a stoned tape operator fell into a glass table with great loss of blood. Dave Jerden, an engineer for the project, said, "Besides just the angst of making the record, there was this weird voodoo going on too, people getting hurt." He described how two 'punks' were caught stealing a ghetto blaster out of Keith Richards car who were stabbed by a pair of Stones henchmen. "The people that hang around the Stones aren't lightweights, not by any means.

When you work with the Rolling Stones it's a lot like working with a motorcycle gang."

The rationale for the title choice has remained a mystery to this author but that has not slowed the speculation. One writer calls *Dirty Work* a gloriously appropriate title. Richards had had time to brood about Mick's dirty work with CBS and turned up with a fistful of songs whose titles made his feelings menacingly clear- "Fight," "Had It With You," and "One Hit to the Body."

A consensus of others have said the album takes its name from the song "Dirty Work" a song attributed to Jagger/Richards/Wood. This number began life as "Let Some Fucker Do the Dirty Work." It has been described as a "vehement diatribe against exploiters." One writer describes Jagger singing with disgust at the exploitation of lesser mortals who perform the dirty work and dirty deeds. Its lyrics reflect the anger that runs through several of the songs as a vocal mirror of life as a Rolling Stone at the time. "It's beginning to make me angry, I'm beginning to hate you, You're a user, I hate you, When you push you make me crazy."

Neither Janet Perr, art direction and package design, nor Mark Marek, illustration, had any idea how the album title came to be although Perr thought it might be related to the song of the same title. In January 1986 while talking up the album at a CBS convention and posing for pictures, Richards told the CBS executives, "We've done our *Dirty Work*, now it's time for you to do yours." The circumstances surrounding the production of this record were so dirtied from the outset that perhaps the universe named this album that was released March 24, 1986.

Cover Design



Janet Perr had won a Grammy award the year before for art direction of Cyndi Lauper's breakthrough album "She's So Unusual" with the hits "Girls Just Want to Have Fun" and "Time After Time." The Rolling Stones management called her shortly after that in 1984. She described her responsibilities this way, "The photo shoot had already been done by Annie Leibovitz. My job was to design a cover using one of the photos from the shoot and then come up with ideas for the rest of the package: back cover, inner sleeve, and record label."

The Front Cover

The album cover was shot by Annie Leibovitz on August 9 and 12, 1985 presumably in Leibovitz's studio while the Stones were recording in New York. Her photos had also appeared in Rolling Stone, Vanity Fair and Vogue among other places. The cover photo was selected by Perr. The shot is instantly recognizable

In an interview at the age of 58 Leibovitz, looking back on her association with the Stones 1975 tour, said: "I didn't know what I was getting myself into. It was unbelievably stupid to pick that group of men and that situation to decide to become part of something."

as a Leibovitz work due to its use of bright colors, intense lighting and unusual poses. She was the official tour photographer for the Stones 1975 tour. The *Dirty Work* cover was the first proper studio album to show all five members of the Rolling Stones in a front cover photograph since *Their Satanic Majesties Request*. The Stones did appear in an illustration for *It's Only Rock and Roll* and in a collage for *Some Girls*.

Coral pinks and bright reds dominate the cover, with four of the five Stones wearing the funky, bright colors, that were a Leibovitz trademark along with their 'can we go yet' expressions. Jagger's outfit is the most colorful befitting a front man. The sea foam green section of couch provides a powerful contrast to the Stones fashion choices. The dark blue background provides a further level of contrast that allows for the Stones to stand out. Leibovitz's overhead photograph puts the band into a somewhat vulnerable position. We don't often get to see the band this way, as if lounging around backstage at a concert or other public appearance. The photo provides a level of intimacy rarely seen in their photographs.

Richards alone sits on the sectional, fitting, given his central role in the album's production. He wears his handcuffs bracelet, skull ring, and necklace. He must have stifled a grin when the proofs appeared to show him kneeling Jagger in the crotch. Barefoot, Jagger sits on the floor one foot on the sectional in a color coordinated yellow slacks, orange shirt, and red/pink sherbet jacket outfit. Wyman looks elegantly bored in a pink jacket over a black shirt, metal watch on his left arm. Wood sits atop the sectional, right

hand on his left thigh wearing a pink jacket over matching pants and shirt of red. Neon green striped socks and orange shoes set off his outfit. Charlie sits against the sectional in all blue avoiding eye contact. Purportedly, Watts refused to make eye contact with the camera during the photoshoot and he returned to England in disgust. There has been speculation that this cover, showing the band, was done to reassure fans who feared the band was about to break up due to the dire state of the relationship between Jagger and Richards. If so, the jury is divided because one writer says Leibovitz scarcely disguised a band drifting apart, suggesting that on the cover the Stones look as scattered as the victims of a bomb blast.



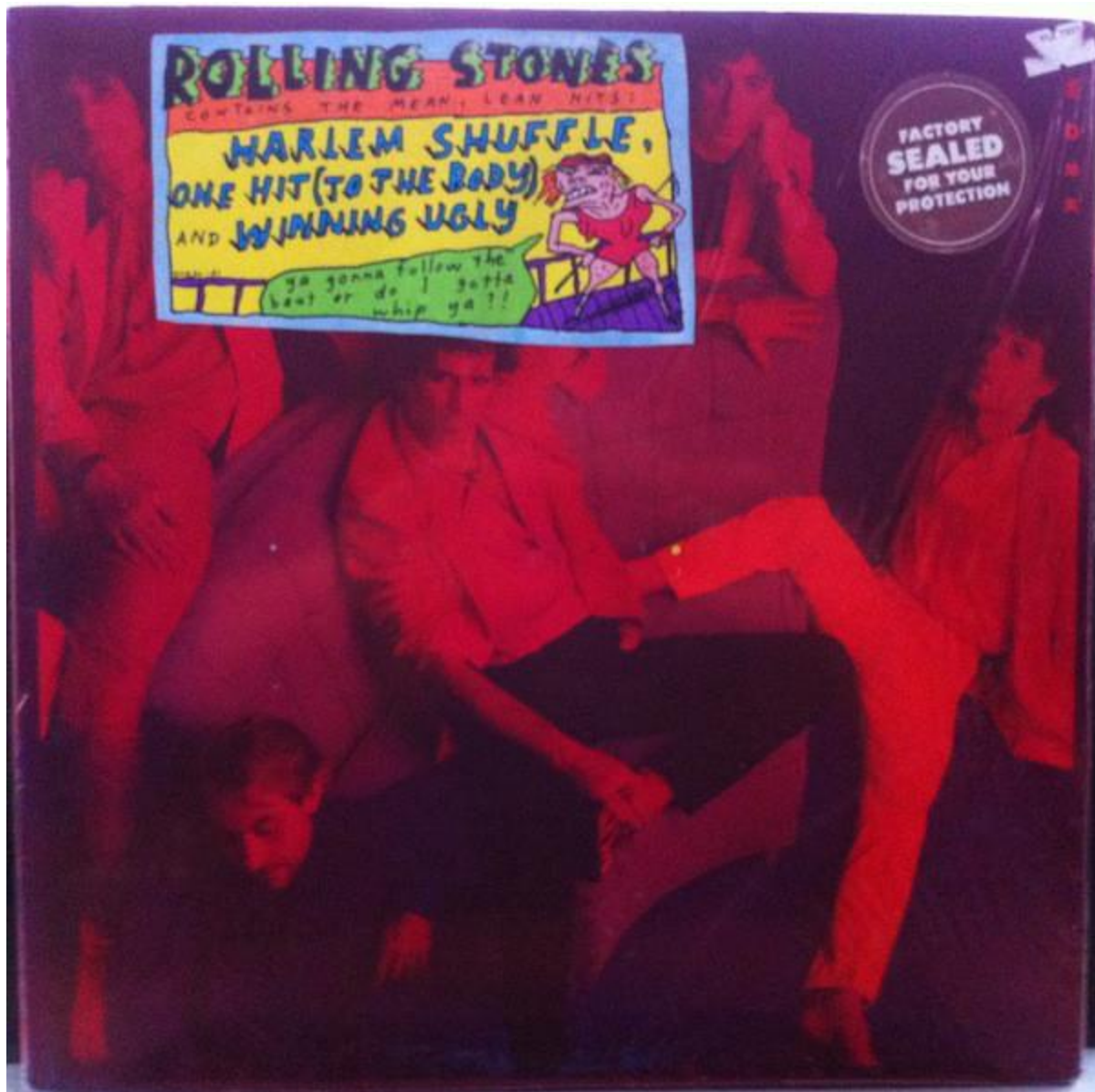
The band's name appears in yellow, red and green letters at the top and just left of center. The album title appears in the same colors in the upper right corner of the cover. These were chosen by Perr. Little is known about the photoshoot itself, although there is some photographic evidence of alternative

outfits and arrangements for the corner of the room in which the cover is shot. Don't miss Watts in the background adjusting the lampshade.



Perr said, "I love Annie Leibovitz's photography, she photographed Cyndi Lauper for me. However, I felt that the shoot she did of the Stones was "too colorful" so I had the album wrapped in red shrink-wrap, which dulled the colors. Everyone liked the idea. I hired the illustrator Mark Marek to make a sticker that went on top of the red shrink-wrap. He also did the inner sleeve. I designed the record labels."

The album's appearance in record stores was quite different from what you see here. The album was sold in dark red plastic shrink wrap, which muted the colors and gave the impression of a black and white photo beneath the shrink wrap. A colorful sticker designed by Mark Marek says, "Rolling Stones contains the mean, lean hits: Harlem Shuffle, One Hit (to the Body), and Winning Ugly." The gym instructress, from the inside cartoon, is saying, "ya gonna follow the beat or do I gotta whip ya?!" A factory sealed sticker was also applied to the shrink wrap, perhaps to assure people the album had not been previously opened and resealed in the unorthodox red cellophane.



The Leibovitz shoot included some different ideas and the photo below could have been an alternative cover for *Dirty Work*. Some have called this the INXS look.

Although the troubles between Mick and Keith at this time have been widely reported, less well known are the difficulties Charlie Watts was struggling with at the same time. He said, "During this period I was personally in a hell of a mess and as a result I wasn't really aware of the problems between Mick and Keith and the danger those posed to the band's existence. I was in pretty bad shape taking drugs and drinking a lot." Watts' expression in the alternative cover shot bears this out. This shot was used as a retail promo poster for the album.



The Rear Cover

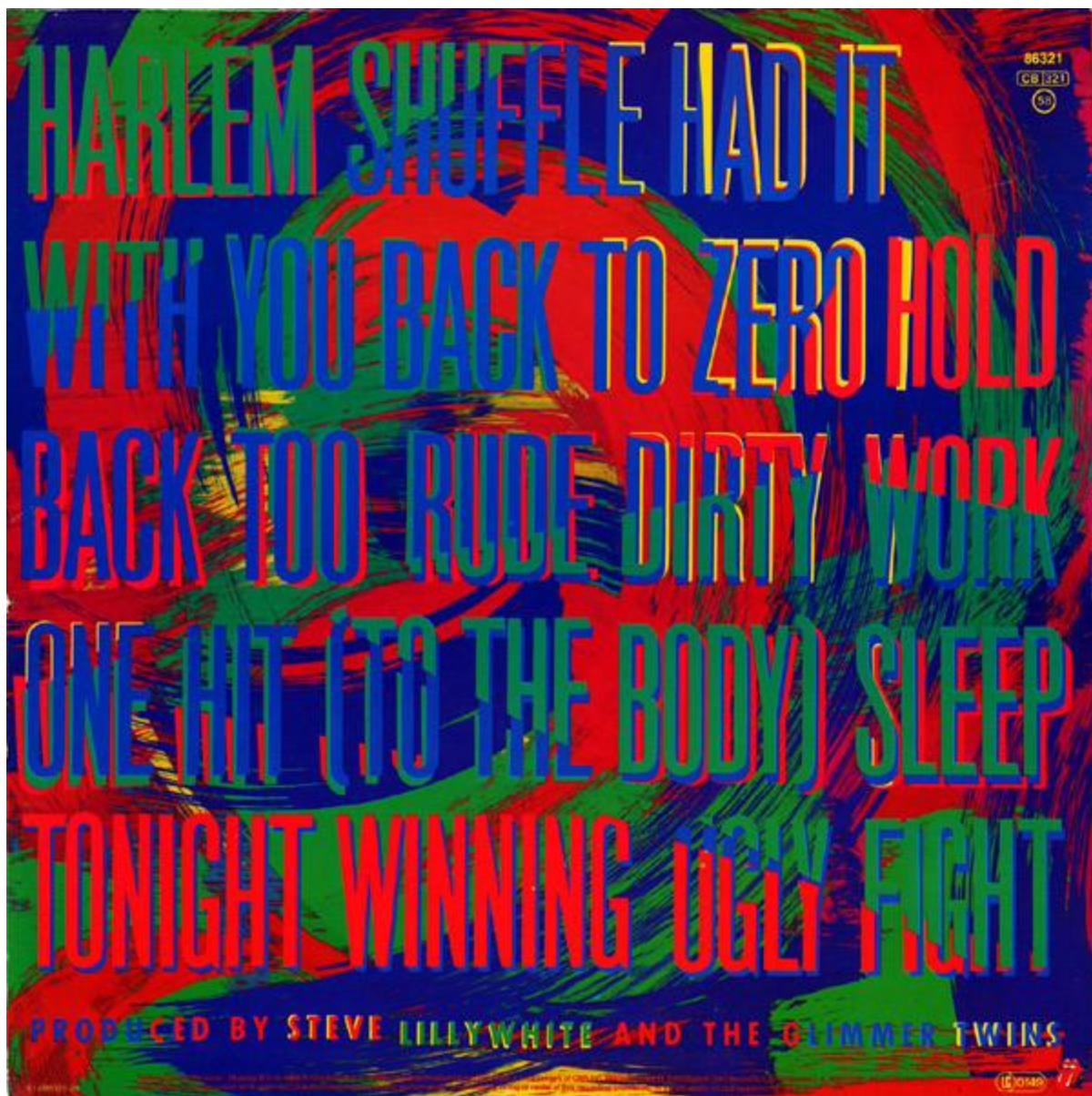
The track list is printed on the rear cover in multi-colored letters of green, blue, yellow and red against a painted swirl background of the same colors. At the bottom we see the album was produced by Steve Lillywhite and the Glimmer Twins. A tiny Stones tongue logo is found in the lower right.

Perr said the Stones probably contacted her in 1984 and the record was released in 1986. She could not recall how long she worked on the project. When asked if

Jagger, Watts and Wyman were all absent at times so much so that some of the music is barely Stones music. Instead it often said to be the work of the "The Biff Hitler Trio" of Richards, Wood, and session drummer Steve Jordan.

the rear cover was a painting or a digital design, she replied, "You're making me laugh. This was the mid-80s. There were no computers yet in the design world... nothing was digital. I made the back cover background art with paint and a paintbrush. Then I had the song titles printed on clear pieces of acetate (each acetate in a different color) and I cut them up." She added, "I had the inside of the album cover printed in hot pink, which I totally forgot about until I googled the

album and found the attached photo. It was a long time ago."



Mark Marek the Cartoonist

Mark Marek is a Los Angeles-based comic book artist and illustrator, who plies the border between primitive and savage in his artwork and between underground and mainstream in his markets. He came to work on *Dirty Work* because he had worked previously with the album art director, Janet Perr on the Cyndi Lauper EP for "She Bop." He created the green and red Dirty Workout cartoon featuring a sadistic gym trainer found on the inner sleeve while working in New York City's Lower East Side.



Panel 1: A dominatrix workout instructor, complete with whip tells her class, "All right, you lard buckets! Fall in line. In my gym ya do what I say. Follow orders and we'll get along, disobey and you answer to Olga!!!" Olga is her assistant and I endowed with a huge upper body. A sign on the wall says,

“the instructor is always right.” A tower speaker in the corner plays a beat, “Humpa, Rumpa, Pumpa, Rumpa”

Panel 2: the instructress waks women lying on the gym floor with her whip apparently to inspire them do leg raises. “Let’s go! Lift those fat limbs! Up! Up! Up! Up!”: One two one two” the thick legged women reply “Ughhh!”and quiver,

Panel 3: An unfortunate man captures the attention of the instructress who slaps him in the face and says, “You! Did I say stop?!” He replies, “I can’t go on. I told you I was sick.”

Panel 4: A workout scene unfolds as the Stones Emotional Rescue drifts out of the speaker, “Is there nothin’ I can say, Nothin’ I can do...” The instructress works with five gym rats, whip in hand, “Faster!! All the way down.” A man at the far left pinches a large woman to his left. A man wears a shirt that says “MY THEM ANY” On the right side of the panel Olga cracks a woman’s back with her left hand as she commands, “Touch the floor, ya” With her left hand she snaps the back of another woman.

Panel 5: Shows the entrance to a sauna room with five naked men entering the sauna. Those near the front are melting from the heat. Olga stands behind the crowd pushing them toward the sauna door. One of the men says, “Hugo Phurst.” The instructress has morphed into a slightly Egyptian looking character who is saying, “You call that sweat!? I’ll show you sweat!!”

Panel 6: The instructress morphed back into her former face tells a man, “So Mr. Universe! Looks to me like there was a sale on cheesesteak this weak. Olga!”

Panel 7: Olga swings into action heating up a branding iron for potential use on the poor cheesesteak consumer whom the instructress is busy forcing onto a treadmill as she says, “Ya, vee had vays of making you valk!!”

Panel 8: We are back in the front of the gym before a cowering gym class, where panel 1 opened. Olga is urging, “Shnell! Shnell!” as the instructress says, “Hopeless pack of slouchers...all of you! You’re not worth the sweat under my armpits. In one week I’ll have you shaped like people! Real people! Not FREAKS!!

Panel 9: Here the instructress tells Olga, “Watch those sleaze beats for a minute, Olga.” We see Olga’s “OX” tattoo on her left arm as she replies, “Ya.”

Panel 10: The instructress is enjoying a bottle of 3 X’s Cola and a cupcake as she philosophizes aloud, “When you’re a kick-ass leather faced old bitch of an aerobics instructor you can do just about anything to a group of disgusting fat people.” In the background Olga can be seen kicking a man’s tooth out.

Panel 11: Here we see the attack of the fat people who have turned on the instructress. One man squeezes her throat and demands “gimme that!” A woman has the instructress’s leg and is stretching it. Other gym warriors surge forward to get soda and cupcakes. The instructress chokes out a “Gak.” In the lower right corner a woman says, “Omigod! Food!!” in the upper right, Olga walks toward a gym rat saying “Back! Get Back!”

Asked how long he was involved with the *Dirty Work* project, Marek says he works fairly quickly, "The comic probably took a week or so. Same with all the lyrics, so 2 weeks total. Estimate." Marek added some back story and said, "Interesting story, however...my first illustration was approved by the Stones but was quashed by their legal team. They were afraid it would offend too many people. It was entitled "Dirty Father Harry, Private Celibate Dick." I later turned that concept into a strip for the National Lampoon. I plan to animate the character someday." He describes the Dirty Workout as a, "Safer alternative and much less interesting." Marek has graciously consented to share the original cartoon for this history. It was created as a poster in 1986. The text of the cartoon appears in italics below.

Panel 1: *Take heed, all ye sinners! This man of the cloth plays by his own rules...* Father Harry saves a hooker from her apparent pimp. *DIRTY FATHER HARRY "Private celibate dick"*

Panel 2: Dirty Father Harry pours a drink of sacristy wine. *Late afternoon Sunday, business was slow...I poured a stiff one*

Panel 3: A buxom woman enters Dirty Father Harry's office, her breasts leading the way through the door. Dirty Father Harry is drinking, smoking and playing solitaire. *A knock at the door, suddenly there she was.....some of her* (referring to her breasts)

Panel 4: A woman appears in a tight dress, she holds a cigarette holder in her mouth, Dirty Father Harry has struck a match to light her cigarette. The calendar is on August. *She had a face-lift that wouldn't quit and a body to match* Her dress is straining and says *Stretch*

Panel 5: Her husband sports a police baseball cap, has a stogie in his mouth and holds a tommy gun in a room filled with guns, camo furniture, and military photos. *It seemed her husband was into guns. Big ones, small ones, all kinds*

Panel 6: Dirty Father Harry lights a cigarette of his own and asks, "And bullets?" The woman, who sits across the desk from him, says, "Those too". *She was a sweet kid...there was something innocent about her...those eyes, that nose, those tits*

Panel 7: Dirty Father Harry and the woman are driving in his convertible, the one with a cross for a hood ornament. *She needed to get away. We went for a drive. She talked for hours. Seems it had been years since her last confession.* The woman says, "Oh, Father Harry, I've slept with countless men, countless women, numerous barnyard animals, and a variety of inanimate objects..." Dirty Father Harry says, "you crazy kid, you". One street sign says "Did you forget anything" and another says "Wrong way".

Panel 8: Dirty Father Harry and the woman sit in the car looking straight ahead while a car trails behind them. *I wasn't sure I could save her but I had to try* Dirty Father Harry says, "We're being tailed".

Panel 9: A car with three clergy follows closely behind. Two of them hang out their windows making threatening gestures. Their car has the words *Church of the Sacred Purple Heart* and *Honk if you love Jesus* where the license plate would be. *Just as I thought-goons from the neighboring parish They'd love to get their hands on her*

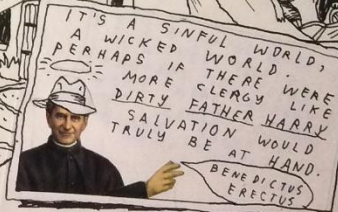
Panel 10: The woman hits Dirty Father Harry in the back of the head with a baseball bat. *All of a sudden, out of nowhere, I feel a smash! My head reeled...*

Panel 11: Dirty Father Harry has been dumped over the side of the road and is coming to. *When I came to I realized I had been played for a sucker They'd taken my cross. My book, my rosary*

TAKE HEED, ALL YE SINNERS! THIS MAN
OF THE CLOTH PLAYS BY HIS OWN RULES...



IT SEEMED HER HUSBAND WAS
INTO GUNS. BIG ONES, SMALL ONES,
ALL KINDS



ROLLING STONES RECORD SLEEVE (EXCOMMUNICATED VERSION)

© 1980 MARK MARKS PUBLISHED BY MANHATTAN DESIGN

REDUCE ART TO

Panel 12: Dirty Father Harry is beating three people up one of whom is saying, "I repent! I repent!". *I was feeling almighty sore when I got back to the Archdiocese. I had to let off some steam so I roughed up a few habitual sinners*

Panel 13: A priest with a PI's hat and a halo is bestowing a blessing, saying, "*Benedictus erectus*". *It's a sinful world, a wicked world. Perhaps if there were more clergy like Dirty Father Harry salvation would truly be at hand.*

Breaking with a Rolling Stones tradition, *Dirty Work* was the first of their studio albums to contain a lyric sheet in the US. This was apparently done at the insistence of their distributor CBS Records. Marek also prepared the lyric sheet that appeared on the other side of the inner sleeve. He added some illustrations near some of the song lyrics.

"One Hit to the Body"-a four-legged doggish creature and a woman with a see-through blouse

"Fight"- a rather homely braided girl says "je vais me amour" which is French for I'm going to love myself

"Harlem Shuffle" - Gimme Baby Gimme in a circle, above Harlem Shuffle is an upside down man with a pony tail

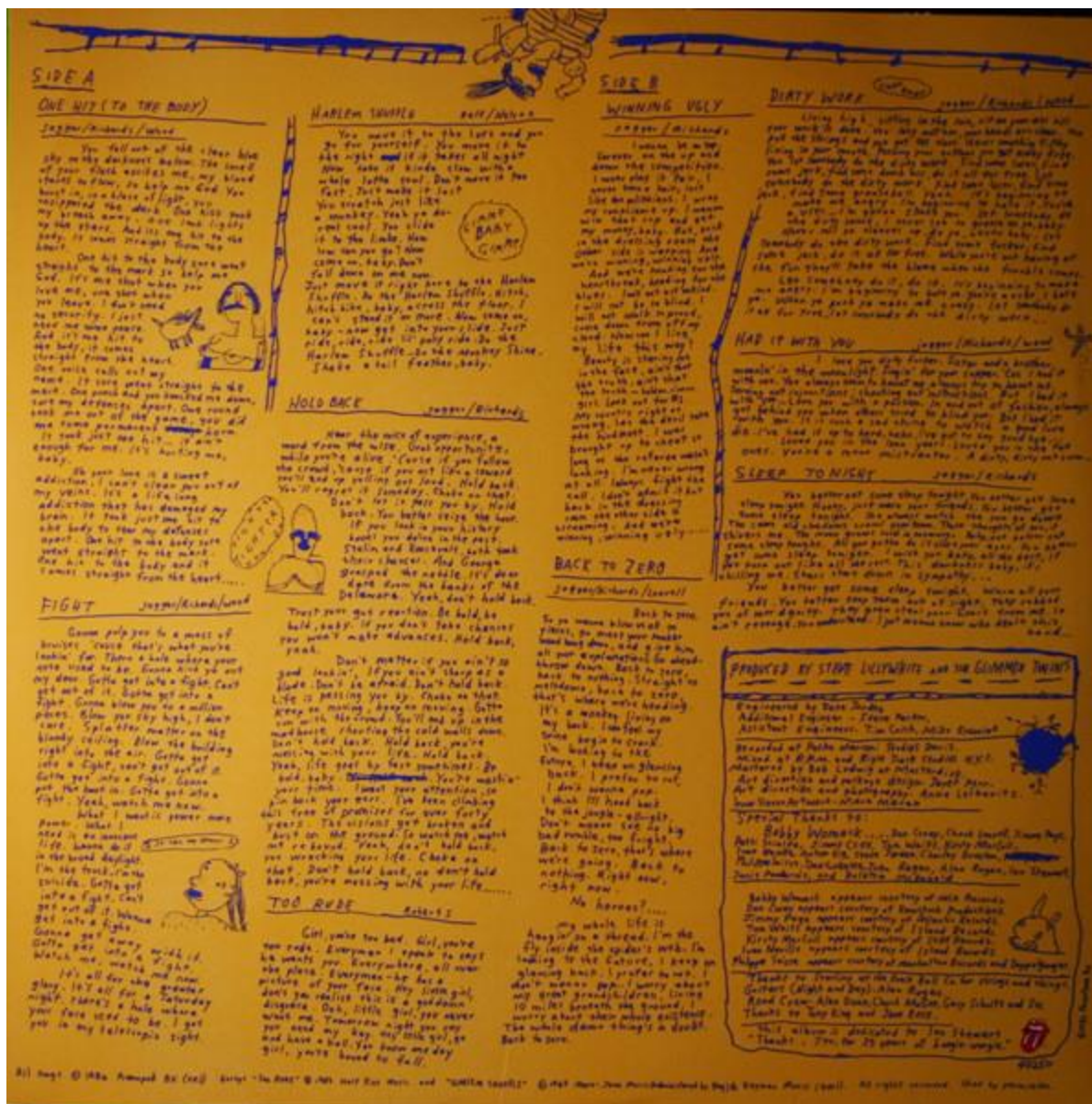
"Hold Back"- a bald cone headed woman says "Tighter, tighter, ooh ooh"

"Dirty Work" - above the song is a word balloon that says "C'mon baby" that may have been uttered by the upside down falling man above Harlem Shuffle

"Had It With You"—to the right is an airplane apparently dropping bombs

An ink blot appears to the right of the "Recorded at Pathe Marconi" notice

A long-eared creature appears to the right of the Bobby Womack entry and the Stones logo appears in the lower right corner. At the bottom left of the logo it says: This album is dedicated to Ian Stewart
"Thanks, Stu for 25 years of boogie-woogie."



Last respects were also paid to Ian Stewart by the insertion of a solo piano “Boogie Woogie” instrumental as an unlisted track at the end of the album.

Davis (2001) said, “The album was finished by the end of 1985. CBS made them remove the word “cunt” from the hand drawn lyric sheet by the New York cartoonist Mark Marek.” When asked about that event Marek said, “Can’t help you there.” Pressed on whether that ever happened or he just did not remember it Marek said, “I have to be honest and say I don’t recall removing that word. Davis’s words ring true, though. I would have to go back and read my journal from that time period and that will have to wait until I’ve expired.” Perr, asked about the incident said, “I don’t remember anything about removing that word on the inner sleeve *but I really hope the story is true!* It would be totally typical of the record company to do that. It was a difficult time for the Stones during Dirty Work with Mick and Keith feuding. I dealt with both of them separately. Nicest guys ever. Smart, polite, funny, charming.” I speculate that that word may have made sense for

the unfortunate looking woman who uttered the phrase “je vais me amour” but we may never know for sure.

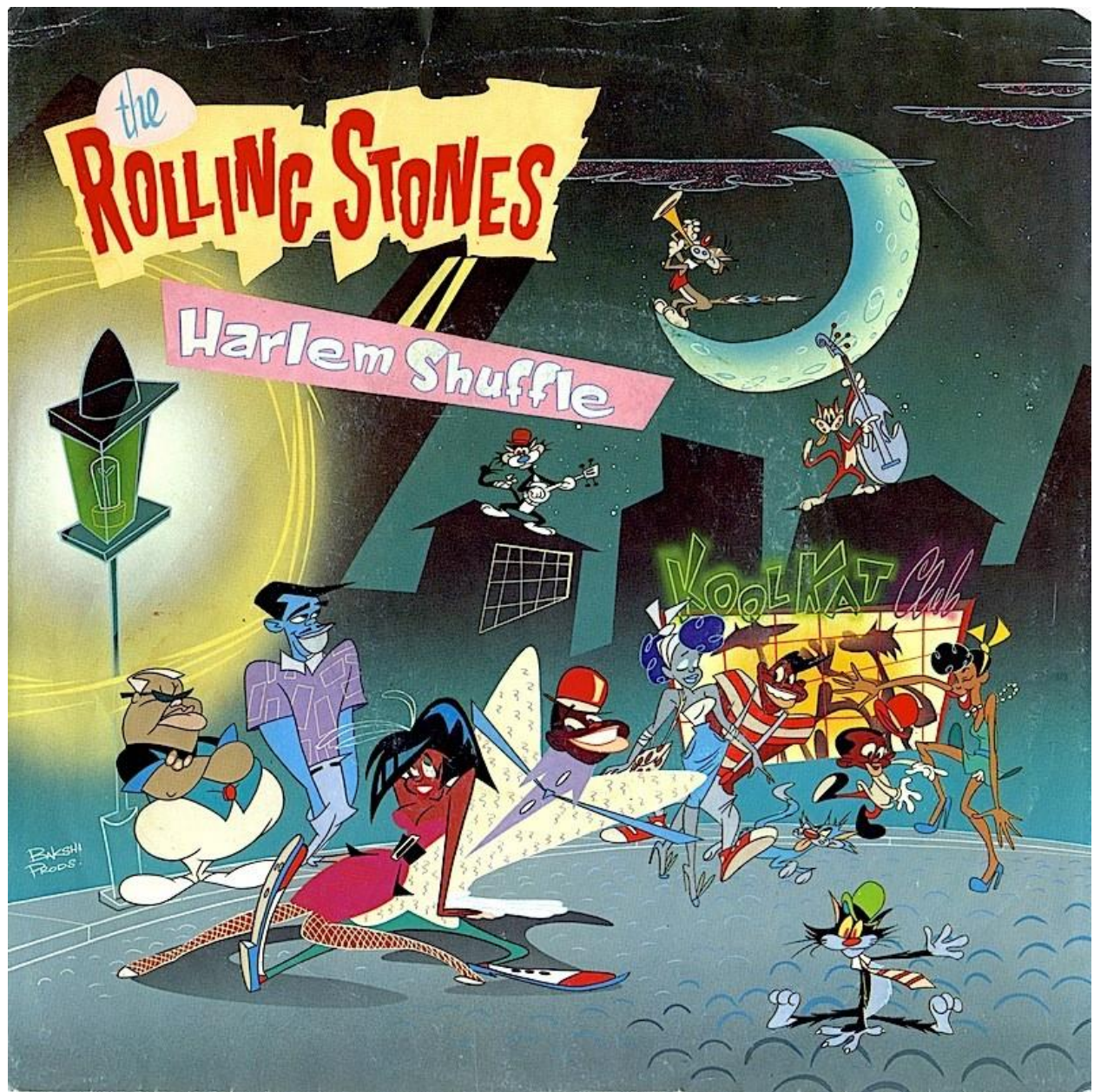
A Nod to the Videos

Albums used to be a piece of vinyl stuffed into some decorated cardboard. Alternative media like cassette tapes (1958) and CDs (1982) began to appear. Music videos became prominent in the 1980s when MTV based its format around the medium. Technology was driving album art concepts to become projects that were bigger than the decorated cardboard sleeve.

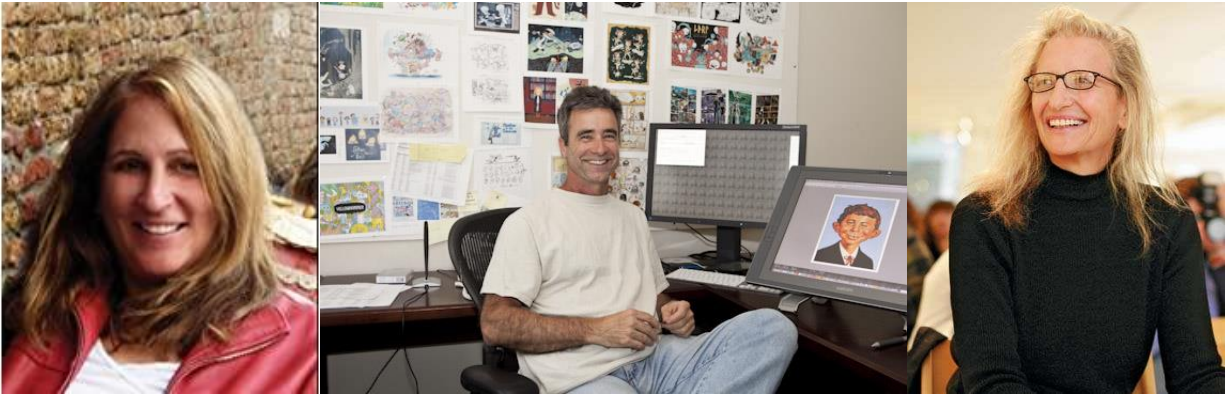
Two videos were produced to accompany the *Dirty Work* project. One Hit to the body is a video by Russell Mulcahy. The tension between Jagger and Richards was so obvious it was used for dramatic purpose in this video. It features the Stones in a large warehouse set where Jagger and Richards are seen trading mock blows. Rumors that this was filmed surreptitiously during a recording session are unfounded. To see an occasionally fascinating making of this video go to <https://www.facebook.com/watch/?v=545048466121004>



The other video was Harlem Shuffle by Ralph Bakshi and John Kricfalusi. This video began in the fall of 1985 when Tony King, manager for The Rolling Stones called and said the Stones were looking for a new music video. “How could you not want to direct a Rolling Stones video?” Ralph asks. Bakshi cut his teeth on animation by working on Heckle and Jeckle, Deputy Dawg, and the late 60’s incarnation of Spider-Man. The video was one of the first to combine live action and animation. Nominated by MTV for a Video Music Award for Best Group it lost to Dire Straits Money For Nothing video which was nearly completely computer-generated.



Album Cast and Crew



Janet Perr (left) owns an independent graphic design firm specializing in the art direction and design of various media related projects including corporate branding, CD packages, book covers, and logos. She was in charge of art direction and package design for *Dirty Work*. **Mark Marek's** (center) work has appeared in National Lampoon, High Times and Rolling Stone. He has illustrated album covers for Cyndi Lauper and the Rolling Stones; and he has done animation for a Lauper video and McDonalds. He has also worked as animator and director for Warner Bros, Cartoon Network and MTV, among other clients. He is credited with the inner sleeve art work. **Anna-Lou "Annie" Leibovitz** (right) is an American portrait photographer. She is best known for her engaging portraits—particularly of celebrities—which often feature subjects in intimate settings and poses. She photographed John Lennon on the day he was murdered, and her work has been used on numerous album covers and magazines. Art direction and photography credits on *Dirty Work* went to her.

The Evolving Notion of Album-Related Art

The concept of album art was awakening and changing. Once album art was the stuff on the cardboard record sleeve that always enclosed a white inner sleeve. Over time that changed as gatefold albums appeared and the inner sleeve was used for art and artist's statements. Video and digital technology expanded the notion of what album-related art could be. Songs could become parables or works of art unto themselves in new video formats. By the 2020's an album's art might include packaging for vinyl and CDs and it could appear on the touring stage, band merchandise, a webpage, promotional materials like banners, posters, and programs. The domain of album-related art was expanding.

The Stones had come a long way from the days when a friendly photographer would shoot some film and Andrew Loog Oldham would write his latest hip screed for the rear cover. *Dirty Work* featured a photo by a leading photographer, a cartoon by an illustrator and animator, a lyric sheet for the first time on the inner sleeve of a Stones album, a pink interior to the outer sleeve, and two music videos. One was the parable of Mick and Keith the other was one of the first live action animation music videos. The concept of album-related art was evolving and the Stones would often be leading the way in years to come.

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