

Emotional Rescue

This was not an album cover that people loved. Fan reaction was typified by comments like, "this messy cover," "It may have the single ugliest cover artwork of any record ever released by a major rock artist," "I still hate the album cover," "It's butt-ugly," "I hate the cover," "The cover is a big part of its poor reception." "The sleeve was a big let-down after *Some Girls*, also the waste of time poster included," "Yeah, I hated the cover...I like covers that show the band...like *Black and Blue*," "I can't defend the thermal photography, or whatever it is, that adorns the cover of *Emotional Rescue* - was Mick on heroin when he signed off on this concept?" "Everyone to his own taste," the old woman said when she kissed her cow. It seems the Stones may have kissed a cow on this album cover.

The Title

You can always name it after a song on the album. That worked for *Let It Bleed*, *It's Only Rock and Roll* and *Some Girls*. There were a lot of songs left over from the *Some Girls* sessions so this album began life with cynical working titles like *Certain Women* a clear play on the *Some Girls* title and *More Fast Ones* an obvious allusion to the pace of the contents. As the album began to take shape it took on the working title of *Saturday Where The Boys Meet*, a bit of a theme from the song "Where the Boys Go," which appeared on the album. When it went to press, it was called *Emotional Rescue* for reasons that are not entirely clear but which could be summarized as that is as good as any other title because there is a song by that name on the album.

Here's what three of the Stones had to say about the album title in 1980. When asked why that title, Mick Jagger laughed and said, "I was looking at Ronnie desperately..." Ron Wood chimed in with, "No, this is Ronnie saying that Mick is too embarrassed because he's a very shy lad to say that he came up with that title. Am I right or wrong, Charlie?" Charlie Watts joined by jokingly saying, "No, you're wrong." To which Woods replied, "Right... - wrong?" Watts laughed and Jagger said, "Well, it sounded nice. Nobody came up with anything better really." And Wood added "But also you find it comes in everyday sentences these days, you know. People walk down the street, Oh, last night, I had such an emotional rescue! (laughs)." The album was released June 20, 1980.

Thermography

Art Director Peter Corrison, explaining his process, said, "I would discover stuff and establish direction, once I got a direction, a concept would appear. And then if you can solve something conceptually it is sustainable. If it's not conceptual it's not sustainable, it's decoration." One of the directions he pointed Jagger in was that of thermographic photography. Jagger took to the idea and would pursue it. Thermography, uses cameras to detect infrared radiation given off by an object. The amount of infrared radiation emitted by an object increases with temperature. The resulting image, a thermogram, allows the viewer to see variations in temperature. Thermograms are taken in black and white but they can be colored. Brighter colors (red,

orange, and yellow) indicate areas with more heat and infrared radiation emitted. Purples and dark blue/black indicate cooler areas with less heat and infrared radiation emitted.

Ted Kinsman of the Rochester Institute of Technology examined the Emotional Rescue cover and offered the following opinions. (Nerd alert, this is a direct quote included for the IR photography fans among you. The author understood very little of this.) “The collection of images shown have come off of several different cameras. Hard to tell exactly which ones without examining full size images in great detail.

I suspect the first two images came from a Redlake Thermal camera which was a monster of a device. The output of the camera was by photographing the screen and it would record to videotape (beta or VHS) if I remember correctly. Redlake might have bought their sensors from FLIR and put them in their cameras – these details would be known by a Redlake engineer. Redlake was known for making high speed cameras for the military and also produced a series of Far-infrared cameras up until the early 90’s when they went out of business. Too much competition from Kodak (high speed video cameras) and from FLIR (which made better sensors).

So, the camera uses a microbolometer array to generate the picture and has to use a Barium Fluoride lens which looks black to the human eye. This technology was developed in the early 1980’s and has been refined quite a bit for today’s technology.

All IR photography is black and white. To make the images more appealing to the human eye and easier to see, the black and white image states as an 8-bit image representing some 256 levels of black. These are split into 16 different levels for ease of display on the old CRT tubes. The 16 different levels could have a number of color pallets applied. Each color represented a different temperature of the subject. Most cameras also had a calibration bar in the image. Of course, modern cameras do the same thing with far greater thermal resolution.

I suspect the photographer was just photographing a television screed showing a videotape still. The photographer could have adjusted the colors, or even make an unsharp mask to try to increase the perception of better resolution. I suspect these images might have been 120x120 pixels. There was never much resolution in those days.

Some of the images are showing the 256 levels, while others have decreased the thermal sensitivity this just would make weird outlines in the images. It also looks like there are a few double exposures. Looks like a fun photoshoot.”

Fun is the part we can all understand.

Roy Adzak

Royston Wright was the son of Reginald Wright, a magician, and Ivy Hawkins. He was born in Reading, England in 1927. During his travels around the world in the 1950s as, he studied sculpture and photography, he was cared for by the Adzak family and adopted their name. He

moved to Paris in 1962 and turned to the study of negative prints and their impact with light. In the late 1970s, his interests turned to the dehydration of living vegetables and animals. This led him to develop a series entitled *anthropometric man*, in which he would take measurements of his body in every way possible.

Jagger's interest in thermography ripened and he contacted Adzak and arranged for him to photograph the band for their new album, *Emotional Rescue*. In 1980 Adzak made about one hundred portraits of the Rolling Stones as part of his Anthropometric Man Series, only some of which were used on their album *Emotional Rescue*. He died in Paris in 1987.

Corrison believes the photos may have been taken in Paris. Timeisonourside.com lists New York as the site of what was likely the *Emotional Rescue* photoshoot, it does not put the Stones in Paris together around the run up to the *Emotional Rescue* release. What is certain is that Adzak was the photographer.

The Cover

Corrison was invited back to do the *Emotional Rescue* cover after his work on *Some Girls*. Corrison said, "I told Mr. Jagger about a photographic diagnostic technique, it's a thermal technique. I showed him examples of that and he found it interesting. He's always trying to be a little bit of an auteur. Mr. Jagger, he's very smart. I told him about it, he was in Paris and he hired a doctor to take pictures of the Stones." The 'doctor' is believed to have been Roy Adzak. The photographs are believed to have been taken in New York. The thermal photographs were taken under Jagger's initiative and later provided to Corrison.

Corrison picks up the story at this point, "He [Jagger] came back, it was 1980, I was working as a creative director for NCA out of California and he said, Peter, I need this thing done, what can you do?... I just got basically boxes and boxes of 35mm's of these [thermographic] images. The ironic thing is I was working on that at NCA's headquarters in Manhattan and, at night I was working on it and I had all these color xeroxes up on the wall and I was trying to figure out what could go where and stuff and in walked my boss, the head of the company and the head of Universal, his name was Lou Wasserman [he] was a very powerful Hollywood guy. He wanted to see how this company was [run]. He walked in, I freaked out. I thought, they're going to see me doing stuff with the Stones, that was a competitive thing. And they did not recognize them because of the images. That's how that job was solved." Corrison arranged the color thermography for the poster and for the album cover. He does not recall who was on the front cover.

Adzak's photography and Corrison's arrangement resulted in an avant garde cover that drew mixed reactions at best. Margotin and Gruesdon asked, what was the message the Stones wanted to convey? Their answer, "Difficult to say other than, as usual, to transmit a somber and slightly sinister image of themselves." It was the 1980s, so it was time to go high tech.

Rolling Stone had this to say about the album. “Like the thermographic photos of the Rolling Stones on the album cover, *Emotional Rescue* is a portfolio of burned-out cases and fire trails. High-contrast patterns of familiar outlines and blackened patches where the heat has burned and gone, these photographs — like pictures of corpses from some holocaust — are practically unrecognizable. As far as the music goes, familiar is an understatement. There’s hardly a melody here you haven’t heard from the Stones before. but then that’s nothing new.”

Pilkington said, “The cover design was a disaster. The front and back covers of the non-gatefold

Who cares how many photos there are on the rear cover or whose photo appears on the front cover? Not me. Probably not you either. But I kinda do wonder who this is and who that is. Ideally, one of the principals involved would solve the mystery for us, but that is not going to happen here for this album. So, I spent way too much time trying to figure this out and have nothing more to offer you for that time spent than my best guesses. Consider this discussion more methodical than authoritative and if your guess and mine diverge, go with yours.

sleeve were adorned with nothing except dull, monochrome shots of the band members, taken with a thermal imaging camera and therefore completely unrecognizable. There were four on the front and a collage of smaller ones on the back. It was a little like looking at a pile of x-rays... No one would be offended or litigious as a result of this cover. Because nobody cared about it. This was easily the worst cover yet.”

The album cover features a selection of the 100 thermographic photos taken by British-born, Paris-based artist Roy Adzak on March 26 and 27, 1980 in New York City. Adzak took the photos with a thermo camera that measures and captures heat emissions. The photos were part of Adzak’s Anthropomorphic

Man Series. The cover was designed by Peter Corrison, a New York-based art designer.



Mick Jagger in 1980

One working assumption for trying to identify the people in the photographs is that Jagger was wearing a full beard at the time of the March 26 and 27, 1980 photo shoot. He is well known to have sported a beard through much of 1978 and '79 and the photo left is one piece of evidence he continued to do so into 1980. Beginning with the assumption that Jagger was sporting a beard at the time the upper left photo is of Jagger. Long hair, a mustache and beard appear visible.

Moving to the right we see Keith Richards, primarily because the mouth is perched in such a Keith-like manner. The bottom is more iffy. The bottom right looks like Ron Wood's eyes and nose. If so, that suggests the lower left is likely Bill Wyman or Charlie Watts if there are no repeat



Stones, but I believe it is also Ron Wood. There are other versions of the lower left photo on the rear cover. Image #3 (see below) is clearly Ron Wood, Bill Wyman and Charlie Watts. Wood has a v-neckline, Wyman a rounded one. That v-neckline appears in images 2, 5, and 17 (see below) on the rear. Image 17, in particular, bears a convincing resemblance to Wood. The Emotional Rescue release party photo, post beard for Jagger, shows

the likely hairstyles of the Stones at the time the photos were taken. My guess for the front

cover is Jagger, Richards, Wood, Wood; or, it could be an entirely different ordering of Stones. Try out your own sleuthing powers.



The cover also includes the band name and title in red font: **The Rolling Stones Emotional Rescue.**

Rear Cover

The rear cover has the track list for sides one and two at the top of the album. In the upper left corner, just below the track lists are the musical production credits. A second block of production credits is found on the lower left, separated from the upper left material by the two

There are 55 thermographic images on the rear cover in six different sizes.

- Two 10.5 cm x 10.5 cm
- Four 7.4 cm x 7.4 cm
- Four whole and two partial 5 cm x 5 cm
- Six whole and two partial 3.7 cm x 3.6 cm
- Ten whole and two partial 2.4 cm x 2.4 cm
- Twenty-two and one partial 1.2 cm x 1.2 cm



This author found no recorded attempts to identify the individuals in the 55 thermographic photos that appear on the rear cover of Emotional Rescue. The photographer died in 1987 and Corrison did not keep track of who was who so the attempt to identify the subjects in the list below represents the author's best judgment and guesses .

Face shapes and profiles were compared to photographs. Ron Wood was often easily recognized by his nose, Bill Wyman by the smooth rounded contour of his hair, Keith Richards by his mouth and Charlie Watts by the absence of long hair.

Some judgments were made with more confidence than others. The identification below is by no means authoritative, it is a good faith effort to solve a minor rock and roll mystery. Some images were impossible to even guess at. Many images were used more than once. Corrections are invited.

The images on the rear cover are numbered from 1 to 55. As the images get smaller the numbering becomes intermittent. Richards does not seem to appear in many photos, perhaps because he gives off too much heat!



1. Richards
2. Wood
3. Wood, Wyman, Watts
4. Jagger
5. Wood
6. Wood, Wyman, Watts
7. Watts
8. Wood, Wyman, Watts
9. Jagger
10. Wyman
11. Wood, Wyman, Watts
12. Wyman

13. Wyman (close up this looks like a blonde woman in a black dress pointing toward the viewer)
14. Watts
15. Wood, Wyman, Watts
16. Man with hand splayed beneath his left shoulder (Jagger is suspected to be the man with the hand photos because of 32)
17. Wood
18. Wood. Wyman, Watts
19. Wyman
20. Richards
21. Man with V-shaped upper body with his hand extended in front of him parallel to his torso
22. Wyman
23. Richards
24. Watts
25. Jagger, Richards
26. Jagger
27. Jagger (side view?)
28. Wood, Wyman, Watts
29. Richards
30. Wood (like front left bottom?)
31. Jagger
32. Jagger (hands)
33. ?
34. Jagger
35. ?
36. Wood, Wyman, Watts
37. Wood, Wyman, Watts
38. Wyman
39. ?
40. Two hands resting on pants
41. ?
42. Richards
43. Wyman
44. Wood
45. ?
46. ?
47. Jagger
48. ?
49. Jagger
50. Jagger
51. Wood, Wyman, Watts
52. Wood, Wyman, Watts
53. Hands with interlocked fingers
54. ?

55. ?

Several photo poses appear more than once on the rear cover, usually with a different effect in the thermography. Here is a list of the repeated and single appearance photos.

- 1, 42
- 2, 5, 17, 44
- 3, 8, 11, 15, 36, 52
- 6, 18, 28, 37, 51
- 7
- 9
- 10
- 12, 43
- 34, 50
- 13, 38
- 14
- 16, 48
- 19
- 20
- 21
- 22
- 23
- 24
- 25
- 26, 47, 49
- 27
- 29
- 30
- 31
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- 33
- 34, 50
- 35
- 38
- 39
- 40
- 41
- 45
- 46
- 53
- 54
- 55

The track selections and order of the tracks were constantly changing through May of 1980. Timeisonourside.com reports, "March 26-27, 1980: The Rolling Stones hold photo shoots in New York City and a band meeting where, according to Bill Wyman, Mick Jagger and Keith Richards yell at each other on what tracks to use for the upcoming album." "Claudine" was rumored to be one of the songs on the original album. It supposedly did not make the cut for fear of litigation and controversy. The lyrics included: "Shot him once right through the head, Shot him twice right through the chest, The judge says ruled it was an accident, Claudine, Accidents will happen." The song dealt with the light sentence (30 days in jail) singer-actress Claudine Longet received after she killed her live-in boyfriend, Olympian ski racer Vladimir "Spider" Sabich, in their Aspen, Colorado home. The recording sessions for *Emotional Rescue* were so productive that "Hang Fire", "Little T&A", and "No Use in Crying", tracks left off the album, would form the core of 1981's *Tattoo You*.

The Poster

Peter Corrison suggested that some of the thermal photographs could be used to make a giant poster. The original vinyl album release used the poster as a wrapper for the record (see Packaging below). The inner record sleeve was plain white paper. In subsequent releases, the poster became an insert. It had two sides with ten panels each. The first side is on the left below, the flipside is on the right. Panels are numbered from left to right running down the poster. Best judgments follow, expect mistakes.

- 1: Torso man with arms raised *
- 2: Keith Richards *
- 3: Man with watch, left hand splayed over right chest (Jagger wears that sort of watch on party photo above; reversal of image 16 on the rear cover)
- 4: Watts, Wyman, Wood
- 5: Wood
- 6: Jagger (image 26 from rear cover)
- 7: Close-up of right hand
- 8: Wyman
- 9: Watts
- 10: Jagger
- 11: Jagger

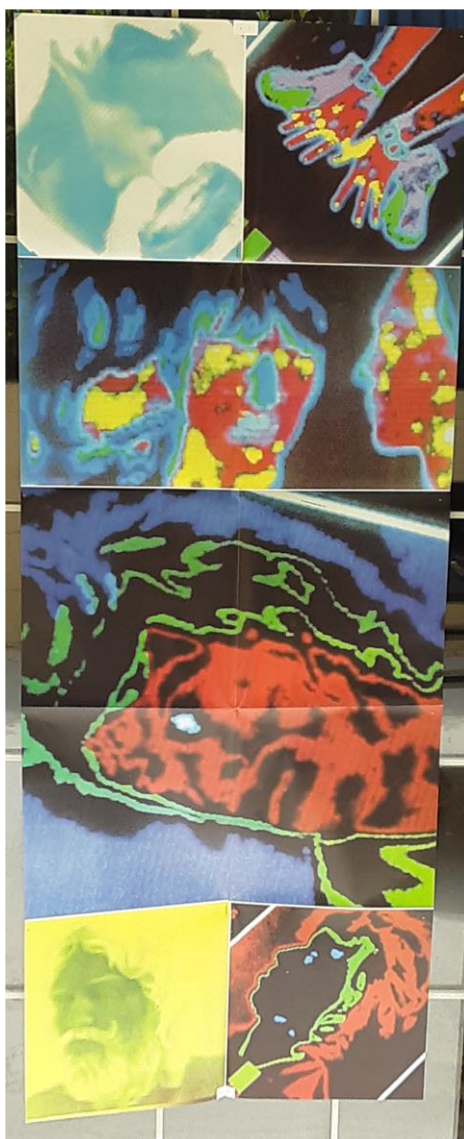
12: Keith's hands (bracelet is a giveaway)

13 & 14: Watts, Wood, Wyman

15, 16, 17, & 18: Richards

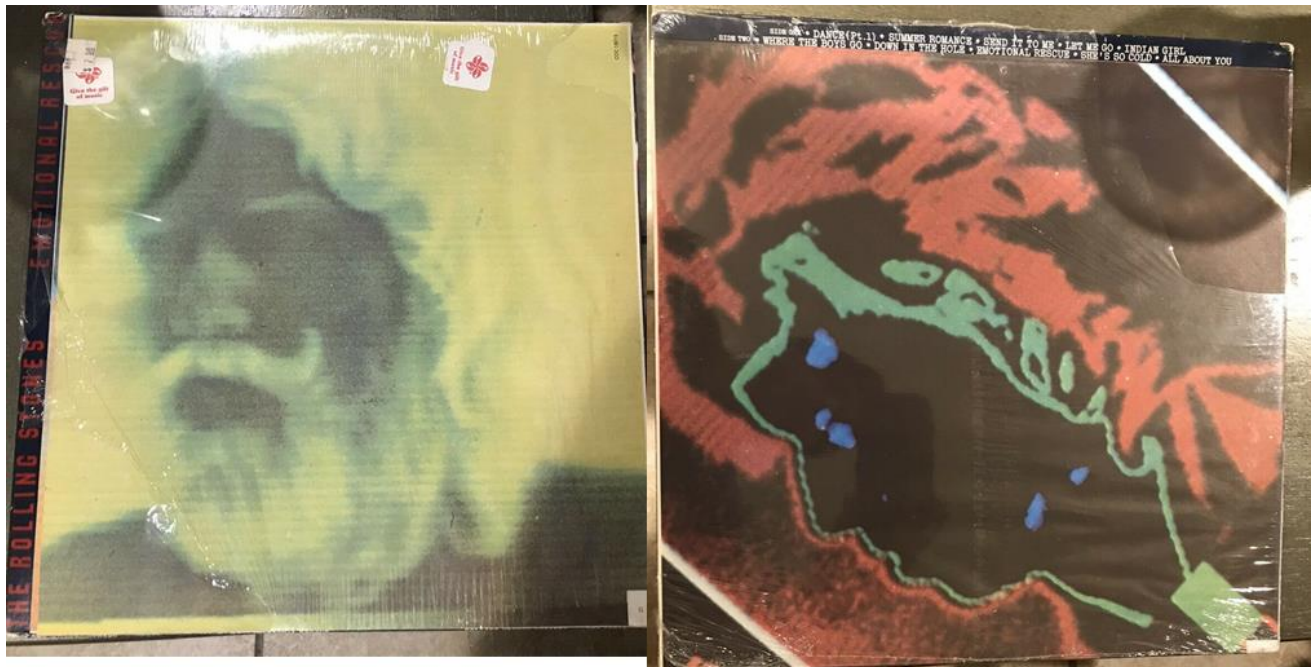
19: Jagger

20: Richards



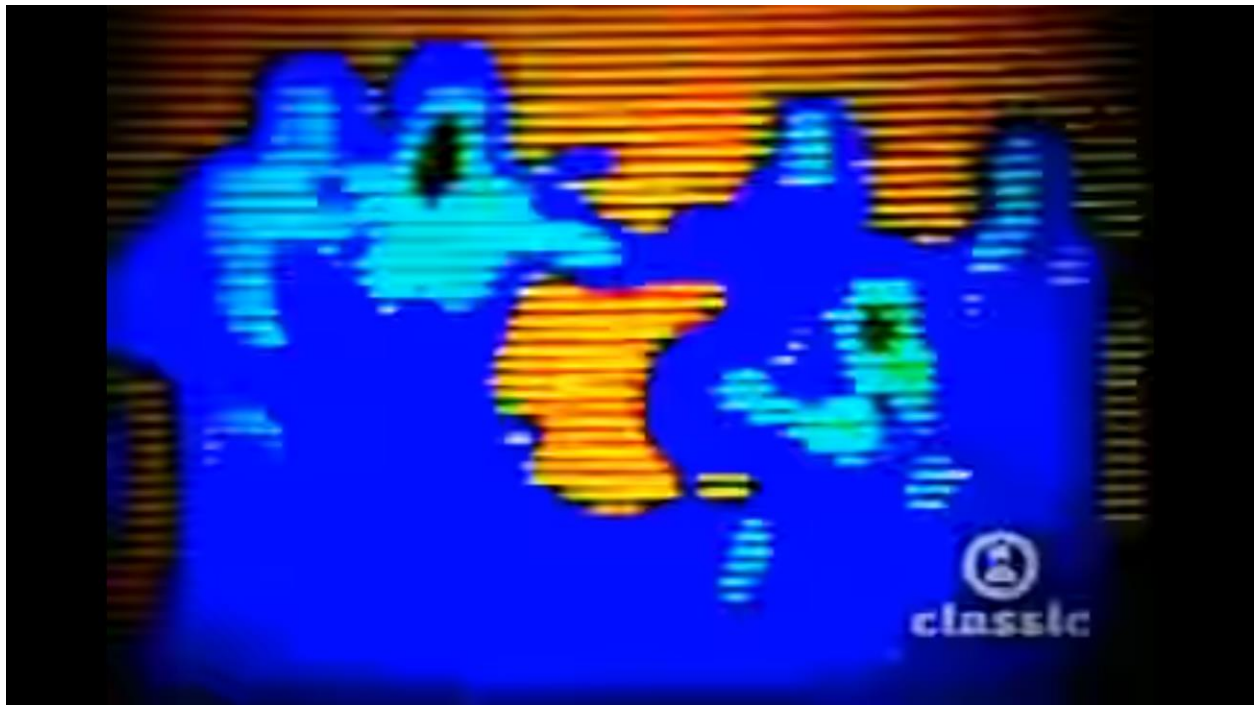
The Packaging

When Jagger asked Corrison what could be done with all the thermal photographs he had, Corrison said, "... one of the things we could do, I had this idea of a huge poster, that was wrapped around the actual cover. You know, when you do posters you can fold them in different configurations. And I said we can have them fold it and collate it in different configurations. He loved that idea. So, that's how that one was solved." The posters were folded differently so that the same album could look different based on the poster surfaces that were exposed. The poster wrapped album was wrapped in a plastic bag. In subsequent releases the poster was enclosed in the album sleeve.



The Videos

This was the age of MTV and music videos. The Stones did their photo session for the album on March 26 and 27. Jagger appears in full beard in the thermographic album cover photographs. On March 28, 1980, the Stones filmed thermographic video clips for Adam Friedman's *Emotional Rescue* and *Where the Boys Go* in New York City. Jagger appears to be clean shaven in these videos. It is possible that he simply shaved overnight, perhaps his beard is not as evident in the video, or perhaps the thermals were actually photographed earlier in Paris as Corrison suggested. The videos, *Emotional Rescue* and *Where the Boys All Go* are available at https://www.youtube.com/watch?v=FR3r0z3_oig and <https://www.youtube.com/watch?v=q95DApyvm0Y>. Jagger was the focal point for the videos.



Scene from Emotional Rescue video



Scene from Where the Boys All Go video

There were two more videos made to accompany this album. There was an alternative version of "Emotional Rescue" at https://www.youtube.com/watch?v=9iw_BE_X9sA and "She's So Cold" at <https://www.youtube.com/watch?v=jo34VhfcetU>. On September 13, 1980 Billboard

announced Gowers, Fields & Flattery produced these last two videos. They were filmed at Astoria Studios in New York and post-production was completed in Los Angeles. David Mallet was director of the videos.

An Emotional Rescue Plan

Buddhist teacher Dzogchen Ponlop wrote a book called Emotional Rescue (2017). He says emotions bring color and meaning to our lives, but they can also put us on an exhausting rollercoaster ride that takes us to blissful peak states, the depths of delusion and despair, and everything in between. This might describe what this album did to the fans of The Rolling Stones, based on their mixed reactions to this album.

Ponlop offers three steps to his Emotional Rescue Plan, which may have helped fans through the decade of the 80s. Step one, Mindful Gap is the practice of creating a safe distance between you and your emotions. Do not hitch your emotional wagon to the Stones engine. Step two, Clear Seeing involves recognizing the bigger picture. There is more to life than the Rolling Stones. Step three, Letting Go is the practice of releasing stressful physical and emotional energy through exercise, relaxation, and awareness. Go with the flow. In 1980 the band had been around for 18 years, they were just getting started.

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