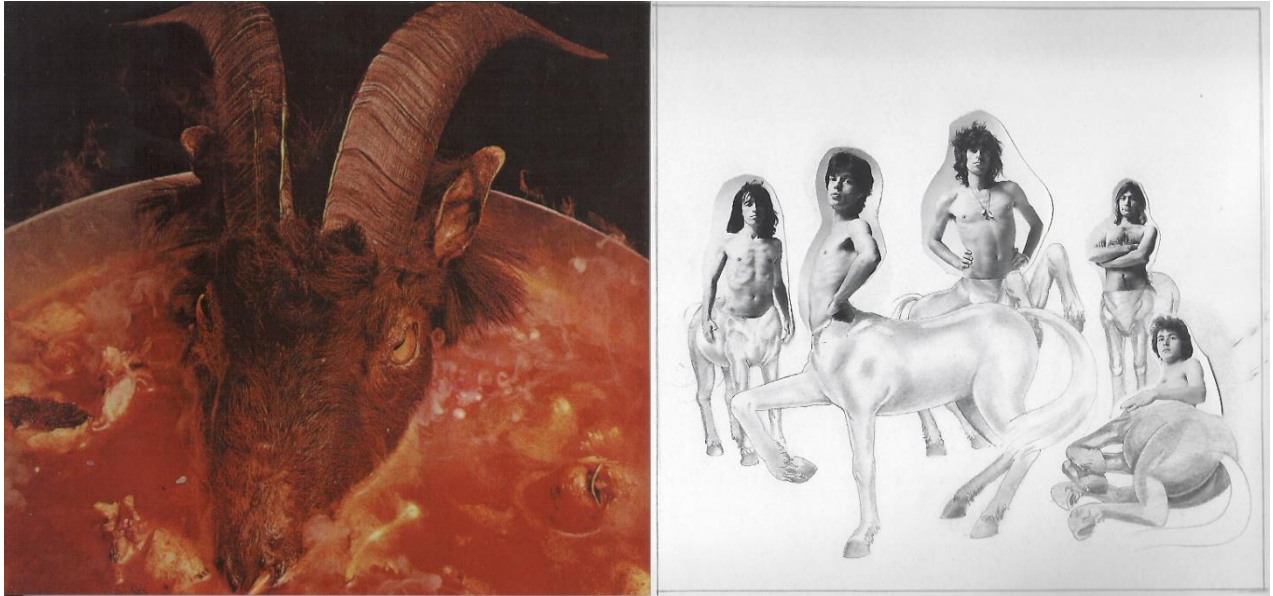


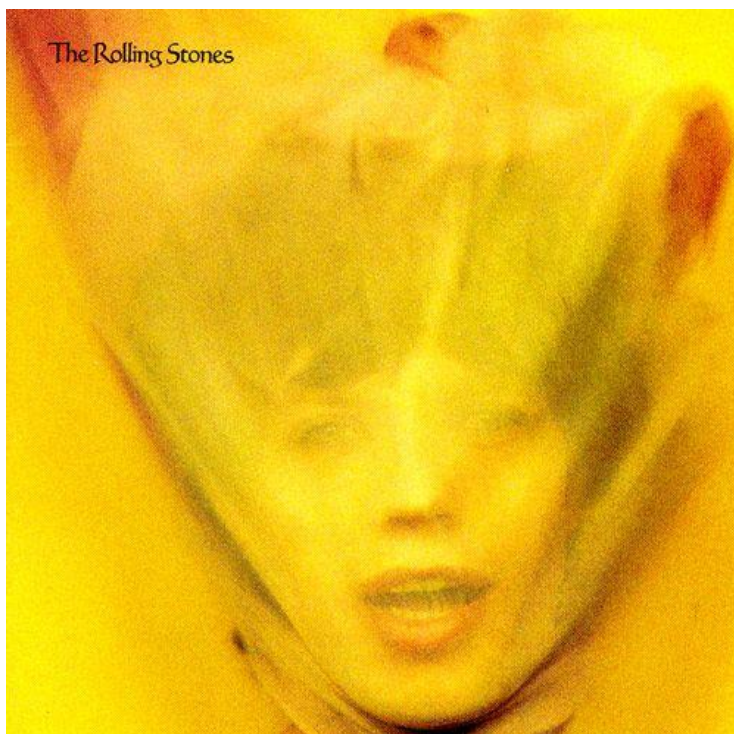
Goat's Head Soup

You Remember Don't You?

Goat's Head Soup, you remember that album cover, right? What was it, a big black cauldron of red soup with a billy goat's horned head setting right on top of the soup? That was a memorable photograph, everybody remembers that one, but it was not the cover, it was the insert poster. It could have been a cover based on Storm Thorgerson and Aubrey Powell's concept, below right, but it wasn't that either.



So, what was the cover of *Goat's Head Soup*? The cover was...what was it...a cellophane wrapped head of Mick Jagger? It made him look like Katherine Hepburn in the *Jungle Queen* or Marilyn Monroe in *The Seven Year Itch*. How did that all come about? That is the story of David Bailey, Aubrey Powell, Ray Lawrence, Storm Thorgerson, John Pasche, Phil Jude and *Goat's Head Soup*.



Jamaican Exiles

The relationship between Mick and Keith was strained. Keith said, "I started going my way, which was the downhill road to Dopesville and Mick ascended to Jetland." Heroin was becoming the increasing obsession of Keith. Meanwhile, Mick had become part of Bianca's jet set world so there was little middle class or Bohemian left to him. But, they had some new songs and wanted to record so they had to find a country other than France where the authorities would not harass Keith (drugs) while they made their new album. Ahmet Ertugen, co-founder of Atlantic Records, found the ideal location in Jamaica. So, In November, 1972 the Stones relocated to the Terra Nova Hotel in Kingston, Jamaica and recorded at Dynamic Sound Studios. In 2002, Keith said, "Jamaica was one of the few places that would let us all in! By that time about the only country that I was allowed to exist in was Switzerland, which was damn boring for me, at least for the first year, because I didn't like to ski... Nine countries kicked me out, thank you very much, so it was a matter of how to keep this thing together..."

In 2003, Richards said, "Jamaica - oh, the music island! We were hearing interesting sounds coming out of Jamaica, plus they had cheap studios. Dynamic Sound in Kingston was an amazing place: the drum kits and the amps were nailed to the floor. Jamaica's a wonderful place, kind of free and easy. I'd been there on and off in the 1960s, but only for a visit. After *Goats Head Soup* I've lived there whenever I can. I have family there - villages welcome me with open arms." It was from this connection that the album's title emerged.

The Stones embraced the island's atmosphere and the title, *Goats Head Soup* is meant to evoke the atmosphere of Jamaican obeah voodoo. The Stones were fond of thinking of the album being recorded in this atmosphere. The album title is also a reference to the Jamaican dish,

Obeah (sometimes spelled *Obi*, *Obeah*, *Obeya*, or *Obia*) is a system of spiritual and healing practices developed among enslaved West Africans in the West Indies. Wikipedia

Mannish Water. Mannish Water is a hearty Jamaican soup made with a goat's head, feet, legs, intestines, and testicles. It is best cooked in a pressure cooker to soften the meat. It is often served as an appetizer at special parties and events in Jamaica where Jamaicans drink it out of a small white coffee cup. It is believed to

be an aphrodisiac, which may explain its name. Also known as "ram goat" soup its flavors are purported to make your taste buds go wild. Here is a surprise, some Jamaican men believe this soup makes you a "champion" in the bedroom.

It has been said that this album marked the beginnings of the glamorous years for the Stones, the cocaine fueled years of tabloids, beautiful women, money, private jets, expensive concerts, disco, and the solidification of the belief that the Stones were actually the "Greatest Rock N' Roll Band In The World." It has also been said this is the album where the Stones seemed to have lost themselves.

Goats Head Soup: The First Cover-Soup's On

What better cover for an album entitled *Goats Head Soup* than a picture of a goat's head soup? Designer John Pasche, credited with the lips and tongue logo first used on *Sticky Fingers*, came up with the idea to photograph a cauldron of goat's head soup. Pasche said, "The photograph was my idea and the photographer was Phil Jude. We hired the stuffed goat's head and made up the soup with lots of vegetables in a very large pot. A bit of dry ice was added for the steam. The photo was taken in a photographic studio in West London. Mick was supposed to come and see the session taking place but never turned up. The image was due to be the cover of the original album but a David Bailey photo session took place just before the sleeve was to be artworked and the Stones decided to go with those images instead. The fact that the soup was meant to be an aphrodisiac wasn't a factor in the concept. We managed to get the goat's head cleaned up and safely back to the hire shop - little did they know...."

The proposed album cover made the record company uncomfortable and the idea was rejected for the cover. The photo was too good to waste and it became the poster insert for the album.

Goats Head Soup: The Second Cover-A Hipgnosis Suggestion

In May 1973 Marshall Chess, President of Rolling Stones Records asked design group Hipgnosis if they would design an album cover for *Goats Head Soup*. Hipgnosis sent various design ideas to Mick and Keith, whom they described as very enthusiastic, especially Mick. The concept they chose was a woodland setting with the band members as centaurs: half-man, half-horse. The Stones were also offered the option of appearing as satyrs: half-man, half-goat.

This was in the days pre-Photoshop so it required photographs of the band members in the studio wearing white tights only. Hipgnosis would then photograph a horse's lower body in the same position so the photos could be spliced together and heavily retouched.

A session at Bow Street Studios in London's Covent Gardens was set up for 1 PM, it would include some publicity photos at Chess' request. Aubrey Powell, a Hipgnosis principal, said they were nervous about meeting the Stones who were notorious for their indulgent and unpredictable behavior. Keith arrived two hours late and in a foul mood. Another report has

Hipgnosis was an English art design group based in London, located at 6 Denmark Street just east of Soho. They specialized in creating cover art for rock albums. It consisted primarily of Cambridge natives Storm Thorgerson and Aubrey Powell.

Jagger and Richards both arriving at 5 PM in a "bolshy" mood. Storm Thorgerson, Powell's partner, took turns shooting the session with him. One would work the band, the other would work the camera, then they would switch roles. Powell describes the Stones as "thick as thieves, continually making asides and excluding any outsider from their conversation, but they were also very professional, dressing for the part

and posing in tights." The shoot took about four hours.

One week later, Chess asked to see the contact sheets. Powell and Thorgerson protested because they had not had time to photograph the horses or the wooded background let alone

create the composition. Chess was insistent, so they sent over the pictures. That was a bad idea. No photo was used from this shoot and Hipgnosis was never paid. The original idea is seen above. One speculates there may have been concern about Hipgnosis ability to complete the project on time and to the Stones satisfaction, given how quickly the Stones jumped to option three.

Goats Head Soup: The Third Cover-Bailey's Baliwick

Centaur and a goat's head had not satisfied the Stones as a suitable image for the album called *Goats Head Soup*. What was left but chiffon veils? Duh!

Friends of the Stones were dying all around them. Photographer Michael Cooper who designed the cover for *Their Satanic Majesties Request* died August 15, 1973 at 31. Gram Parsons died on September 19, 1973 half a year shy of the mythical 27 years for rockers. Bobby Keyes collapsed and nearly died soon after. Keith's grandfather, Gus Dupree, also died in 1973. One wonders if these deaths crept in to the asphyxiation look of the album.

The original concepts for the album's design by Hipgnosis and Pasche had been rejected, so Jagger turned instead to David Bailey, a friend since 1964, and asked him to take over the project. Bailey's concept of a veiled Jagger was quirkily inspired by an image of Katherine Hepburn from 'The African Queen.' The ghostly images of the band tied in perfectly with the voodoo tinge of the album's Jamaica-recorded *Dancing With Mr. D* and the friends they had recently lost. Bailey told Jagger, "I'm going to make you look like Hepburn, I think he thought I meant Audrey Hepburn, while I actually meant Katherine Hepburn in the African

Queen (page 1 above). Bianca Jagger may have gotten the approval of the final photo, she said, "Oh, it's great," while Mick's reply was, "Oh, no, we're going to look like a bunch of poofs."

The album cover was designed by Ray Lawrence and photographed by David Bailey. Bailey, an international photographer who spent less than half a year in London decided that he needed a London address. He purchased a house at 177 Gloucester Avenue, Chalk Farm, northwest London, and outfitted it with a studio, a secretary's office, a kitchen and model's dressing-room. On Wednesday, 6 June, 1973 The Rolling Stones did a photo shoot at David Bailey's house for the new album cover.

Then



Now



The Stones were photographed by Bailey in makeup and glam-style gauze. They had gauze

wrapped around their faces in Bailey's home studio. Pink gauze for Jagger, green for Wyman, white for Watts, red for Taylor, and black for Richards. They all looked like women on the LP, which the Stones liked to do sometimes. All except Richards on the back who looks like a match going up in flame, which pretty much sums up his life at the time.



Goat's Head Soup was released in 1973, during the height of glam-rock in the UK. Everybody was wearing women's clothes and make-up, so the Stones jumped on the bandwagon. No big

deal, just following a trend.



Recurring Theme

The album's release was delayed for two months because Atlantic feared America's anti-pornography laws. They wanted to exclude "Starfucker" altogether. Jagger said, "They got the complete horrors and screamed *we're gonna be sued* and everyone else got the horrors and I said *I don't mind if I'm sued*. I mean, I just fought and fought and fought... I can't bear it all... that finished me. I said, *it's OUR fucking label!* In reality it's not worth it. No, it's not worth the energy I spent on it and the time, trouble and pressures people try and force on me." Enter "Star Star".

The Cover

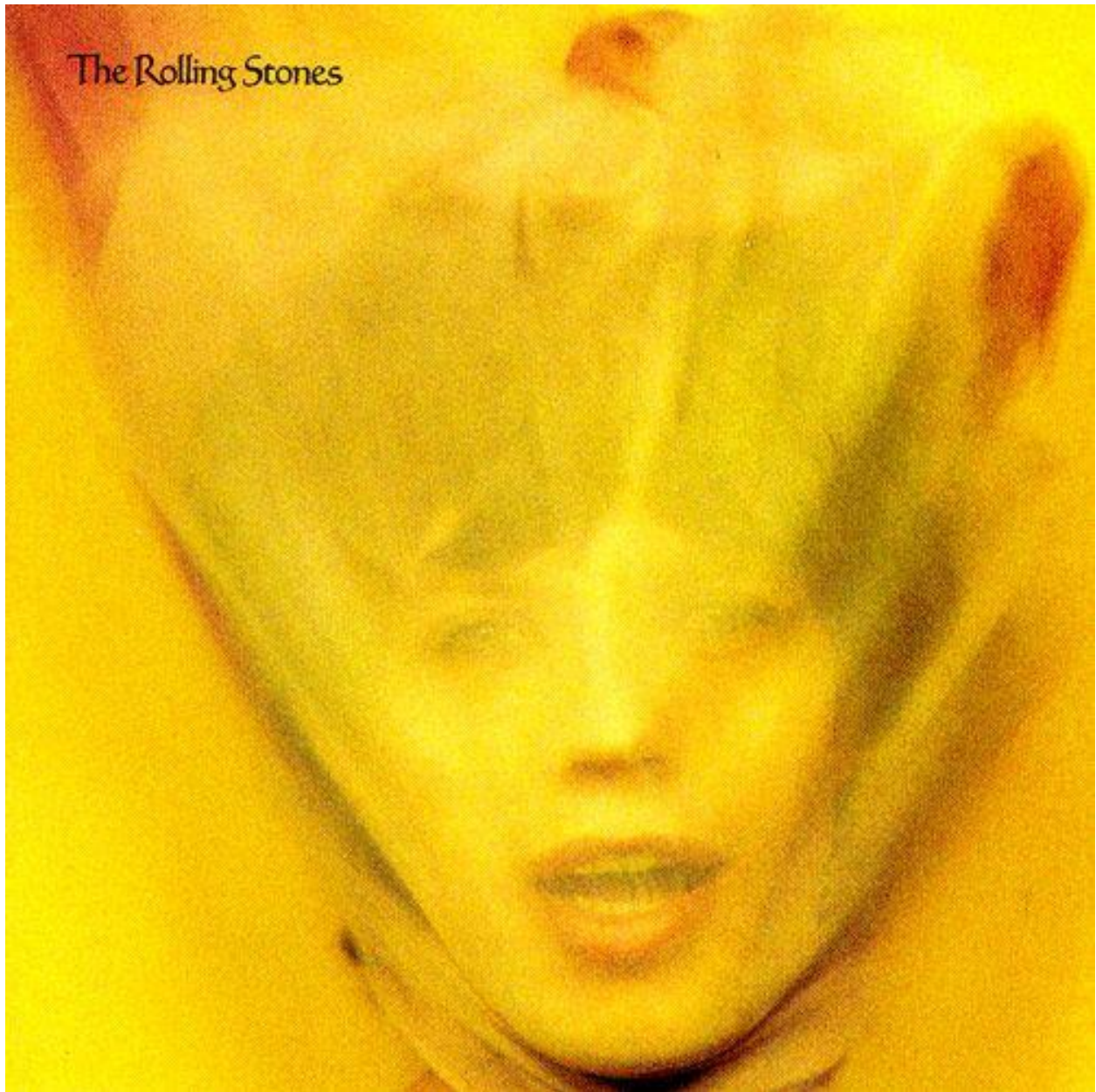
The story goes that retailers recoiled at the original design of an actual goat's head soup. The Stones "toned it down" with Bailey's shot of a dazed, androgynous Jagger wrapped in a veil. In the end Jagger appears on the front cover all alone, for the first time. The portrait of Jagger on the front cover was approximately life size in the original 12-inch LP format. It has a decidedly effeminate look. The front cover by David Bailey was a shot of Jagger's face through a gauzy veil, his red lips parted in coquettish surprise somewhat recalling Marilyn Monroe in the

Seven Year Itch when the subway breeze blows up her dress. The shape of the portrait is taken from the Jungle Queen photo of Katherine Hepburn. Several have remarked that Jagger has the look of a child who has just asphyxiated himself with a plastic bag over his head.

Viewed somewhat differently, on its side with the words "The Rolling Stones" on the lower left, Jagger's chin looks like the head of a bullet, the gauzy effect providing the illusion of motion over the rest of his face. An imaginative favorite description says the album depicts Jagger veiled and marble-eyed with ruby red lips, as if a porcelain doll, peering through a crevice that suggestively implies that of a woman's vagina. To which Freud would add sometimes a Katherine Hepburn shaped Marilyn Monroe look alike of an asphyxiated child is just a Katherine Hepburn shaped Marilyn Monroe look alike of an asphyxiated child.

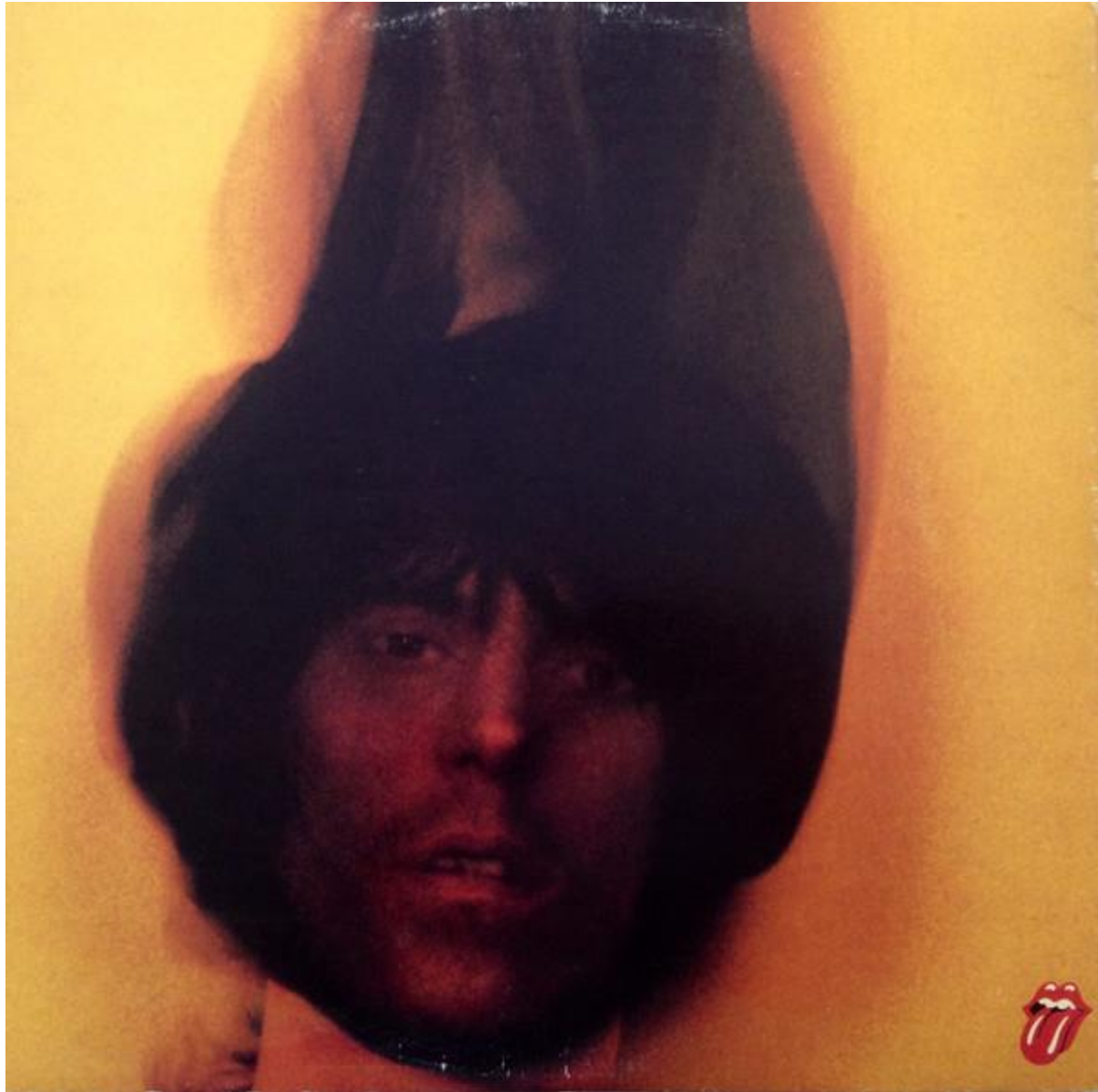
The title of the album appears nowhere on the album itself. "The Rolling Stones" appears in print in the upper left corner of the album cover. If the album title was not printed on the inner

sleeve there would be no trace of *Goats Head Soup* other than the poster insert. The cover ended up bearing no relationship to the title.



Back Cover

The back cover of the album shows Richards' face in a dark gauze veil that wisps up toward the top of the album. On balance it has the effect of presenting Richards as a match head where the dark zone of the flame consumes most of the picture. Shadows from the gauze look like dancing flames around the dark zone. Richards face peers out from the darkness that ensnares him. Draw your own analogies. A Stones lips and tongue logo is the only other adornment of this side.



Gatefold

The album opens into a photo of the three remaining Stones against the same yellow backdrop. Wyman on the left in green, Watts in white in the middle, Taylor in red on the right. The asphyxiated children look is striking, almost as if the three bodies rest in the morgue, eyes open, their last expressions preserved forever. Then the effeminate look toys with one's brain.



The images of this album are alarmingly disconcerting. The only print that adorns the gatefold is the miniscule distribution credit on the lower left.

Inner Sleeve

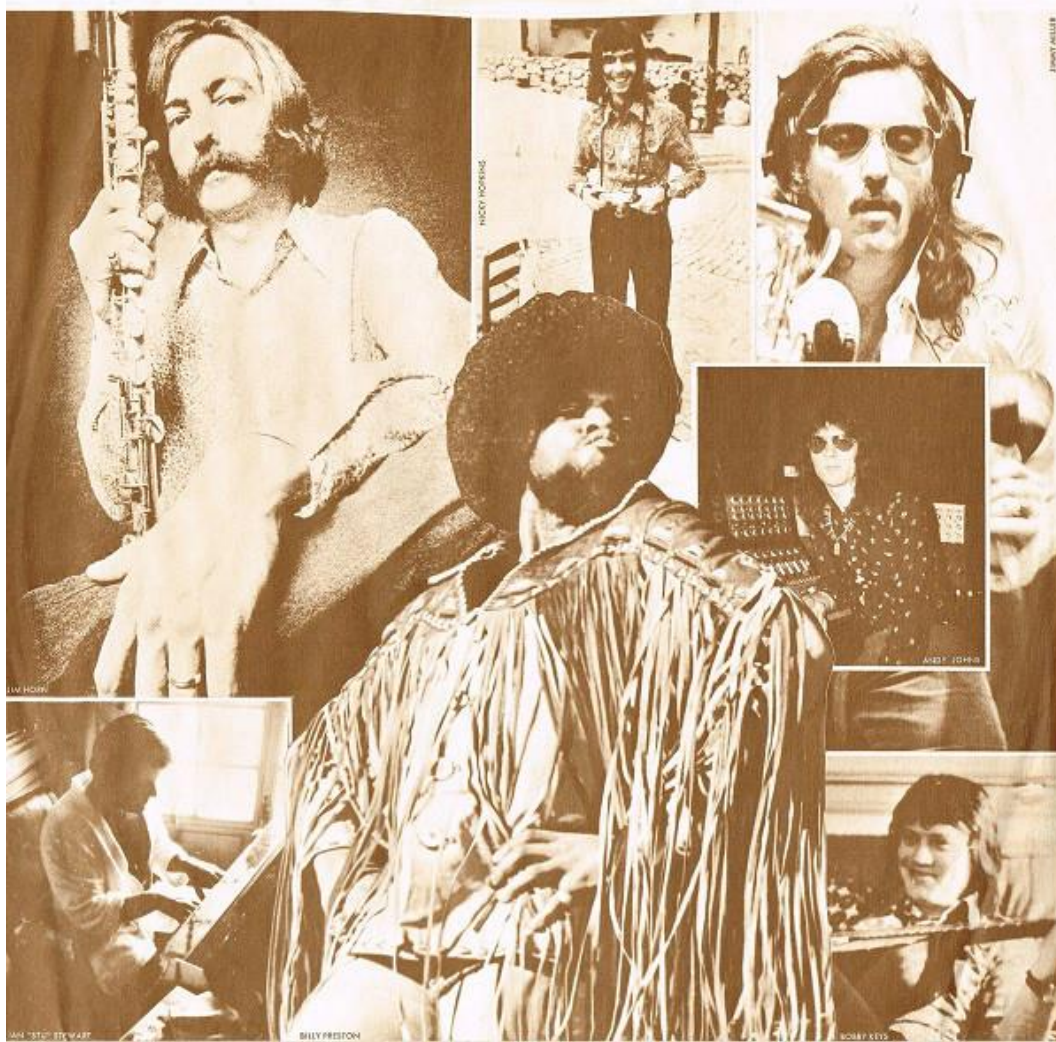
One theory considers *Goats Head Soup* as marking the end of the Stones' "golden age." Rock critic Stephen Thomas Erlewine says of GHS, "Sliding out of perhaps the greatest winning streak in rock history, the Stones slipped into decadence and rock star excess with *Goats Head Soup*... This is where the Stones' image began to eclipse their accomplishments, as Mick ascended to

Who was Angie? Suspects—Marianne Faithfull, Anita Pallenberg, Mick Taylor, Angie Bowie, Angie Dickinson, Dandelion Angela Richards.

jet-setting celebrity and Keith slowly sunk deeper into addiction, and it's possible hearing them moving in both directions on *Goats Head Soup*, at times in the same song." In 1983 Richards said, "The problem (with the Stones' mid-70s albums), which I was ignorant of for a long time, was studio musicians and sidemen

taking over the band. The real problem with those albums was the band was led astray by brilliant players like Billy Preston. We'd start off a typical Stones track and Billy would start playing something so fuckin' good musically that we'd get sidetracked and end up with a compromised track. That made the difference."

The inner sleeve of GHS, designed by David Bailey, salutes these bandito sidemen who stole the Stones from the Stones. Clockwise from top left they are Jim Horn, Nicky Hopkins, Jimmy Miller, Andy Johns, Bobby Keys, Billy Preston, and Ian "Stu" Stewart.



The flipside of the inner sleeve is the only place the album's name is found, atop the playlist, musician and production credits. Assistant Engineer Carlton Lee is singled out for "Excellent goat patties" and Howard Kilgour for his "Excellent tea and patience." In the penultimate section of print there is the admonishment that "This is a new record-beware of re-packaging." Who knew that was a problem?

The Rolling Stones GOATS HEAD SOUP

SIDE ONE

1. DANCING WITH MR. D. (4:52)
Nicky on piano
2. 100 YEARS AGO (4:00)
Billy on clavinet
3. COMING DOWN AGAIN (5:55)
Nicky on piano
4. DOO DOO DOO DOO DOO (HEARTBREAKER) (3:27)
Billy on piano
5. ANGIE (4:31)
Nicky on piano

SIDE TWO

1. SILVER TRAIN (4:25)
Su on piano
2. HIDE YOUR LOVE (4:10)
Mick J. on piano
3. WINTER (5:30)
Nicky on piano
4. CAN YOU HEAR THE MUSIC (5:32)
Nicky organ
5. STAR STAR (4:25)
Su with jangles

All songs written by Mick Jagger & Keith Richard, published by Prototone B.V., ASCAP.

Musicians

MICK JAGGER—Vocals/Guitar/Harp/Piano
KEITH RICHARD—Guitar/Bass/Vocals
MICK TAYLOR—Guitar/Bass/Vocal
CHARLIE WATTS—Drums
BILL WYMAN—Bass
Keyboards:
NICKY HOPKINS—Piano
BILLY PRESTON—Piano/Clavinet
IAN STEWART—Piano
Horns:
BOBBY KEYS—Tenor & Baritone Sax
JIM HORN—Flute/Alto Sax
CHUCK FINLEY—Trumpet
Percussion:
PASCAL REBOP, JIMMY MILLER

Arrangements

Strings on Angie & Writer by NICKY HARRISON
Horns on Doo Doo Doo Doo Doo (Heartbreaker) by JIM PRICE

Chief engineer: ANDY JOHNS who also mixed the album
Assistant Engineers: CARLTON LEE (Excellent Goat Poles)
HOWARD KILGOUR (Excellent Tea and Patience)
DOUG BENNETT

Thanks to all of DYNAMIC SOUND STUDIOS, KINGSTON, JAMAICA, W.I. where this album was recorded.

PRODUCED BY JIMMY MILLER

Photography & album design: DAVID BAILEY
Designer: RAY LAWRENCE
Goat's Head Soup: JOHN FASCHE

Billy Preston by kind courtesy of A & M Records
Jim Horn by kind courtesy of Shaler Records
Nicky Hopkins by kind courtesy of Columbia Records

Since 1969, THE ROLLING STONES only on ROLLING STONES RECORDS.
This is a new record—beware of re-packaging

ROLLING STONES RECORDS

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COC 59101

Final Word

The Man in the High Castle and the Marvel DC Superman titles have comforted me with the certain knowledge that the multiverse exists. I like the comfort of knowing there are universes where *Goats Head Soup* has Phil Jude's picture of a goat's head soup on it and in another universe it is emblazoned with the woodland centaurs of Aubrey Powell and Storm Thorgerson, who actually got paid for their efforts.



John Pasche, David Bailey, Storm Thorgerson, Aubrey Powell, missing are Ray Lawrence and Phil Jude

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