

## Love You Live IORR

### The Album

Andy Warhol's diary entry for Tuesday, April 12, 1977. "Mick wants me to do the cover on his next album. I'm trying to think of ideas, how to do "Rolling Stones," one of those little plastic



games where you have to roll the stones into the holes." Remember those games? Imagine one with stones instead of tiny B-B's, a Rolling Stones theme on a piece of cardboard about one-foot square. That is what *Love You Live* could have been.

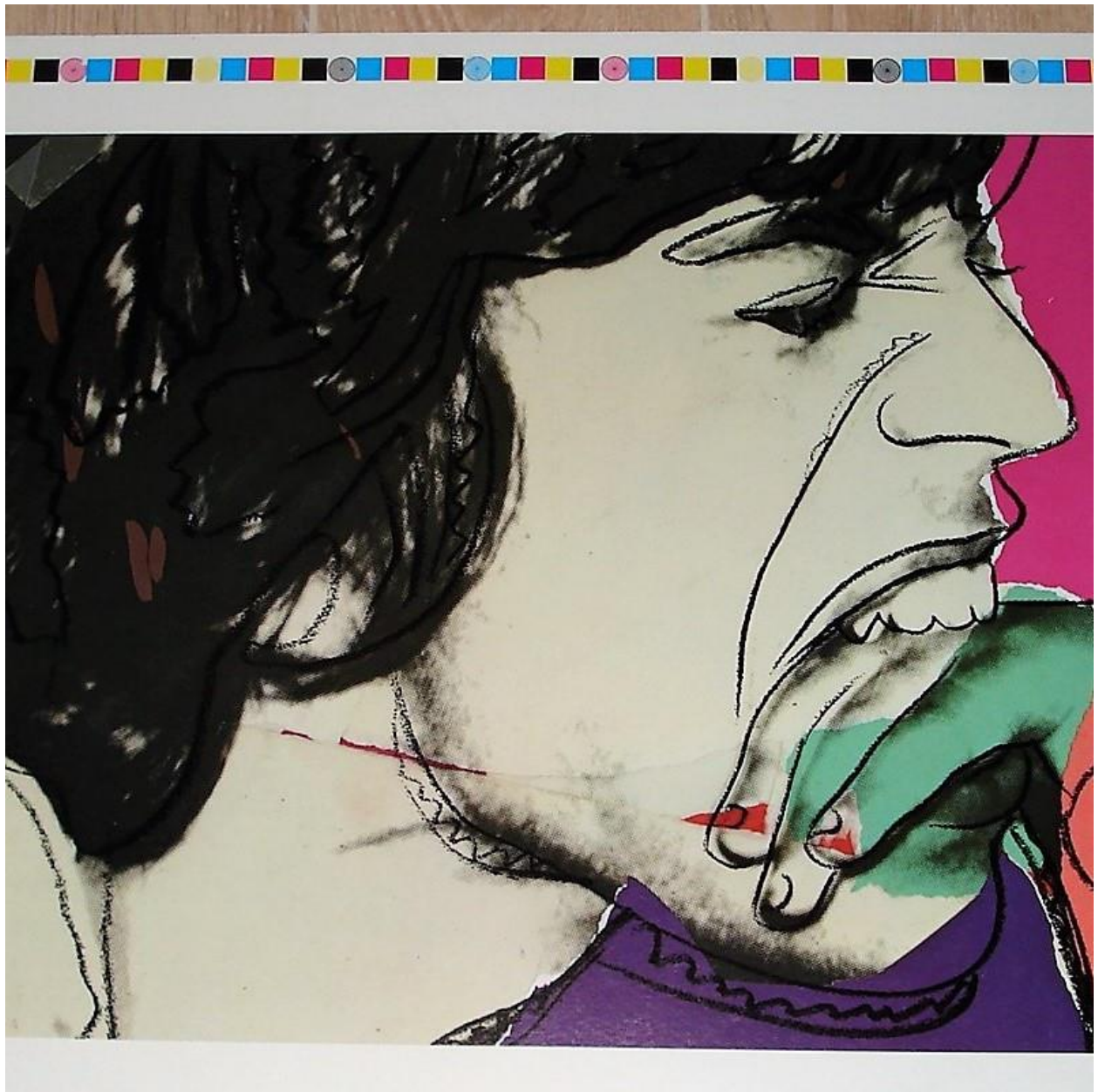
Instead, this album is probably remembered more for the art created by Andy Warhol than for any of the songs it includes. The album was recorded in Los Angeles, London, Paris and Toronto, most of these during the tour for 1976's *Black and Blue*. One writer has described *Love You Live* as an album that captures the transition from "a lean, lethal rock & roll band

to accomplished showmen." Showmen may not be as compelling as rockers but they do know their art. *Love You Live*, a double album, was released 23 September 1977.

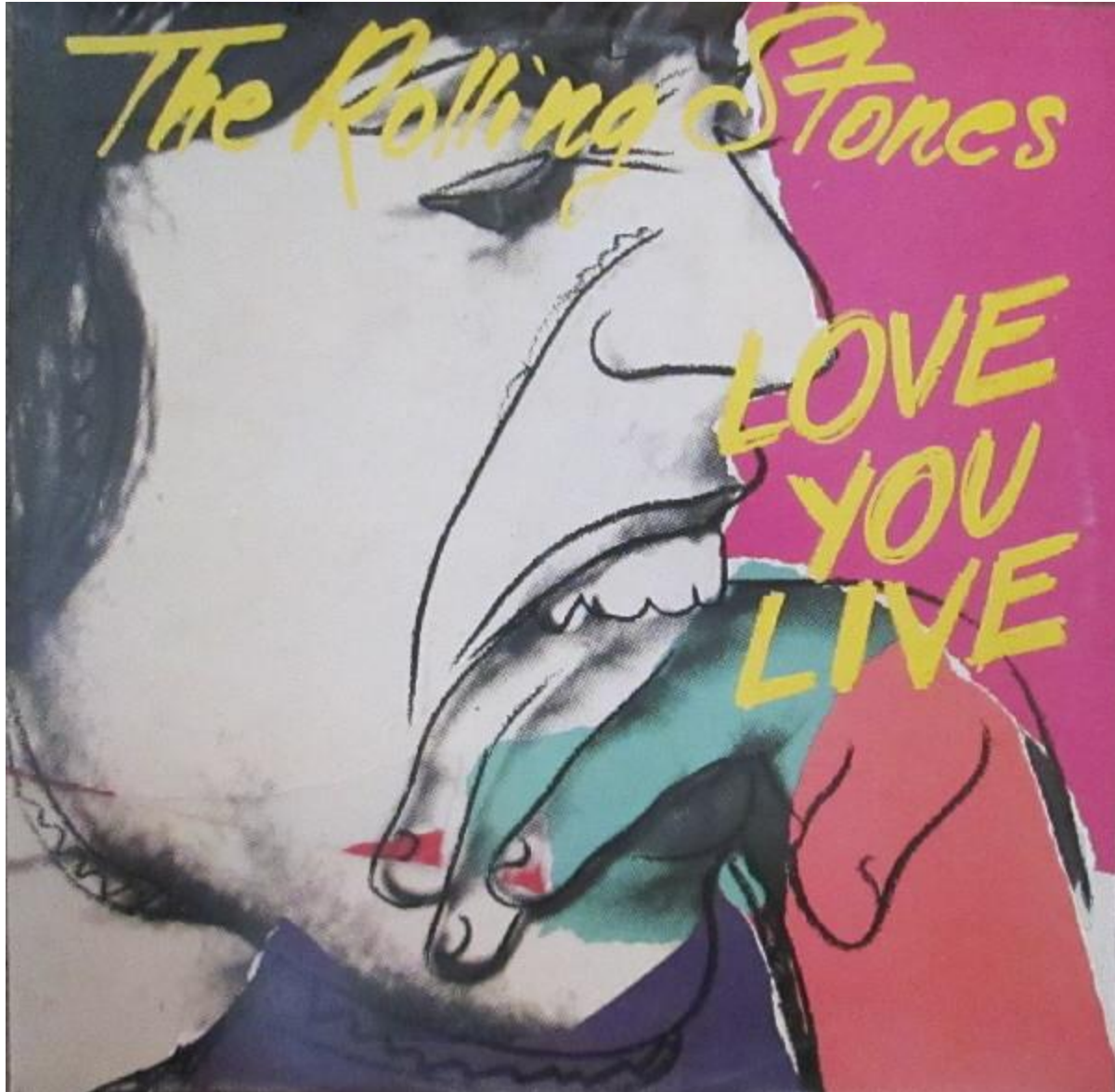
### The Title

The story about the title is not how it came to be so much as how it came to be written on the cover. The provenance of the album's title is not documented in available literature but it is almost an automatic choice for a live album, we *Love You Live* and just about any other way the Stones found their way onto vinyl.

Andrew Loog Oldham, the Stones manager during their early days, started a bit of a tradition by leaving the band's name and the album title off the Stones first two album covers (1964 and 1965). *Hot Rocks* (1971), *It's Only Rock 'N' Roll* (1974), *No Security* (1998), and *A Bigger Bang* (2005) have followed the same path. *Love You Live* was to have done the same thing in 1977. But it didn't. Mick Jagger and Charlie Watts worked closely with Warhol on his cover design for *Love You Live*. The pre-printing version of the cover, seen below, shows it as Warhol originally designed it-without words. Warhol wanted the cover to look like this. He believed that Jagger's image alone would be enough for it to be recognized as a Rolling Stones album.



Instead, it came out looking like this.



Warhol, who has been described as “fastidious about typography,” has a June 26, 1977 diary entry from Montauk, New York. He says, “Earl [music industry executive Earl McGrath] and I discussed the cover of the Rolling Stones album that I’m doing. He wanted me to put some writing on it.” That was apparently never Warhol’s intent as a June 5, 1978 diary entry after the album’s release says, “I told Jerry [Hall] I thought Mick had ruined the *Love You Live* cover I did for them by writing all over it – it’s his handwriting and he wrote so big. The Kids who buy the album would have a good piece of art if he hadn’t spoiled it.” Warhol’s reaction has been described as dismayed and angered. One writer went so far as to say the added hand-writing signaled the end of the Warhol-Jagger working relationship. We do know it did not prevent Warhol from attending the release party thrown by the band at the New York club Trax on September 27, 1977.

It has been widely reported that Jagger is the one who wrote on Warhol's cover art. It was actually Warhol's assistant, Vincent Fremont, who wrote the notes after discussions with the Stones and their management. This would have never happened without Jagger's approval and support, however. Warhol was not pleased by Jagger's decision so he usually refused to sign the front of the album, preferring to sign the gatefold.

### The Photographs

Warhol paid \$225,000 for Eothen in 1971 while Montauk was still an off-the-beaten-path destination for vacationing New Yorkers. The five clapboard cottages were built in the early 1930s for the heirs to the Arm & Hammer fortune. Warhol used Eothen as a low-key escape for his famous friends to decamp, unwind and debauch.

The record is incomplete with regards to where and when the photos of the Rolling Stones were taken. Some have speculated that the photos may have been taken at Warhol's Montauk home on Long Island, Eothen. The problem with this theory is that would have been the spring of 1975 as the Stones rehearsed for their Black and Blue tour. That seems more than a bit early for a live album release more than two years later.



A 2017 RecordArt article solves the where mystery. Jagger and Richards rented a house in Montauk the East Hamptons of New York State owned by Peter Beard, during the summer of 1977. Warhol took some of the photographs there and some at Warhol's third Factory address at 860 Broadway in New York later that year. It seems obvious that Jagger's daughter Jade was

at Montauk as it is her hand Mick is “biting” on the “*Love You Live*” cover. She also appears in a photo where she and her father are sticking their tongues out at each other. Perhaps this was the ‘inspiration’ for the inner sleeves art?



Christopher Makos, a Warhol “biting” photos researcher, speaks of the Polaroid camera that Warhol used for most of his portraits. Around 1975 Warhol was given a “point and shoot” camera that he used constantly throughout the late 1970s, often in place of his Polaroid.



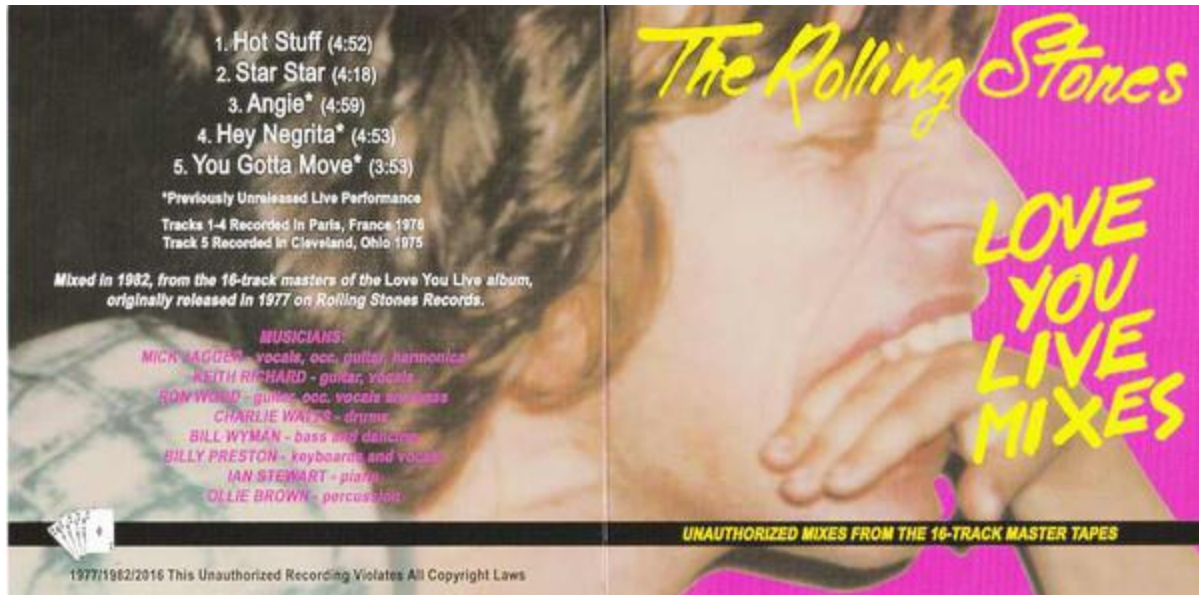
Most of the Stones’ biting photos appear to have been Polaroid pictures, so Makos is uncertain which type of camera they were taken with because reproductions on posters and elsewhere suggest that Warhol used both Polaroids and his “point and shoot” camera.

Warhol is known to have made at least 11 drawings and three

acetate and colored paper collages based on his photographs for *Love You Live*. Two of the collages made it on to the album: Jagger biting Jade's hand and the Stones biting each other. The four polaroids used for the inside cover of the album were also used for the promotional EP sleeve (above) and a picture disk. A hand-painted billboard of the original cover design, sans lettering, as Warhol preferred, was installed on Sunset Blvd along with the inner gatefold collage.



It is unclear how many photographs were taken. A contact sheet of 11 photographs (below) includes some but not all of the photographs used for the album. Photograph #8 shows Jagger biting the hand of his daughter Jade, but it is not the photo used on the cover. Can you tell why? Have a closer look, at the angle of Jade's forearm. A version of the actual photo is found on the bootlegged *Love you Live Mixes*.



Numbers 1, 3, and 5 from this contact sheet appear on the gatefold. Versions of other contact sheets can be found on the Internet. Perhaps the most complete set of “biting” photos was used to decorate the tablecloths used at the release party reception at the Trax club in New York. The tablecloth display measured 36” x 48” (91,4 x 121,9 cm) and it consisted of 25 images of the Stones. These photographs were also reproduced in a similarly sized paper poster.

The contact sheet has the following photos:

1. Keith Richards biting an unidentified torso (gatefold photo)
2. Charlie Watts facing left sticking out his tongue (inner sleeve photo)
3. Bill Wyman biting a second unidentified torso (gatefold photo)
4. Charlie Watts biting Mick Jagger’s nose
5. Charlie Watts biting Mick Jagger’s ear (gatefold photo)
6. Bill Wyman facing left sticking out his tongue
7. Keith Richards biting the same unidentified torso as #1
8. Mick Jagger biting daughter Jade’s hand
9. Keith Richards biting an elbow
10. Mick Jagger biting Charlie Watts’ ear
11. Mick Jagger facing right sticking his tongue out



The poster/table cloth decoration has the following photographs:

1. Mick Jagger biting daughter Jade's hand
2. Mick Jagger biting Charlie Watts' ear
3. Charlie Watts biting Mick Jagger's ear (gatefold photo)
4. Mick Jagger facing left sticking his tongue out
5. Keith Richards biting an elbow
6. Keith Richards biting an unidentified torso (gatefold photo)
7. Keith Richards biting an unidentified torso (same gatefold photo)
8. Ronnie Wood biting the toe of an unidentified right foot (gatefold photo)
9. Bill Wyman biting a second unidentified torso (gatefold photo)
10. Ronnie Wood biting the toe of an unidentified right foot second pose
11. Ronnie Wood biting the toe of an unidentified right foot third pose
12. Mick Jagger facing left sticking his tongue out
13. Charlie Watts biting Mick Jagger's ear
14. Charlie Watts biting Mick Jagger's ear (gatefold photo)
15. Bill Wyman facing left sticking out his tongue
16. Charlie Watts biting Mick Jagger's nose



17. Keith Richards biting the same unidentified torso as #6 second pose
18. Ronnie Wood biting an arm
19. Charlie Watts facing left sticking out his tongue (inner sleeve photo)
20. Bill Wyman facing left sticking out his tongue second pose
21. Bill Wyman biting an unidentified left arm
22. Bill Wyman biting an unidentified torso different from the one Richards bites
23. Keith Richards biting an unidentified torso
24. Ronnie Wood biting an arm
25. Charlie Watts biting Mick Jagger's nose



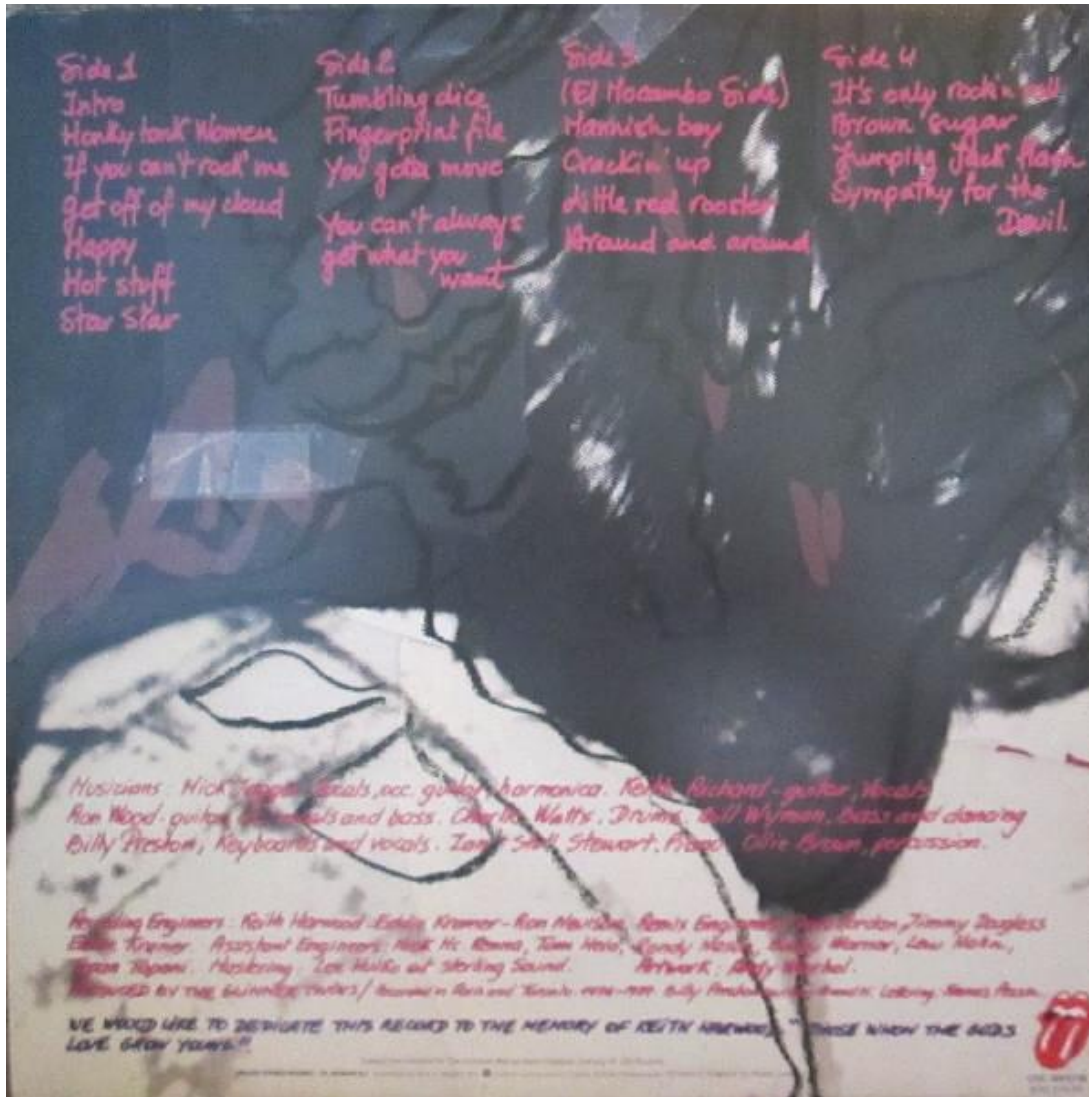
## The Cover

Warhol's portraits usually began with Polaroids. He would give the elected shots to silkscreener Alex Heinrici (up to 1977) who produced 8" x 10" positive images on acetates. These were returned to Warhol who would choose what he wanted, crop it and then doctor it cosmetically to make the subject appear as attractive as possible before he blew it up to a 40" x 40" acetate. The screen printer would then use this to make a silkscreen.

Using a carbon transfer under tracing paper he'd trace the image from the 40" x 40" acetate onto flesh-tone-painted canvas and then paint in the colored areas he wanted like hair, eyes, lips on women. When the silkscreen was ready the detailed image would be lined up with the prepainted colored areas and details of the photograph would be screened onto the canvas. Slight variations in the alignment of the image with the painted colors underneath gave his characters their shifting look.

This is the process he is believed to have followed with a version of photo 1 of the 25 above. Warhol then highlighted features of Jagger's face and Jade's hand by outlining them in what appears to be a black felt tip pen. Jade's hand is black and white, green and salmon in color. Jagger's collar is purple and the upper right portion of the album cover is rose colored. Bold yellow letters announce The Rolling Stones in a script like font style while the album name appears in thick block letter, all caps, *LOVE YOU LIVE*.

Look at the rear of the album cover and suss out what you are seeing there. It is mysterious.



Then, use your entire brain and open the album, -note to self- that is why it is a gatefold design. The rear of the album cover simply shows the back of Jagger's head and shoulder.



### Keith Harwood

Richards was living at Frog Hollow in South Salem, NY and was commuting to NYC where he worked with John Phillips of the Mamas and the Papas on his solo album during August and September 1977. Keith Harwood, the engineer who mixed *It's Only Rock 'N' Roll*, *Black and Blue*, and *Love You Live* died in a car crash on his way home from the studio during these drug-use plagued sessions.

A closer look at the rear cover reveals more of Fremont's script. Track lists for sides 1 through 4 are arrayed in the top third of the cover. Musician credits and recording credits are shown on the bottom third, all in the same rose-colored ink. In deep purple there is a dedication, "We would like to dedicate this record to the memory of Keith Harwood "Those whom the Gods love grow young".

### The Gatefold

Watts, Richards, Wyman, and Wood are all seen tearing at the flesh of a bandmate with their teeth. The photos used are numbers 7, 8, 14, and 22. The images have been outlined in the same black marker used on the cover. These outlines give the album art a very distinctive flair. Perhaps the message of the gatefold is the Rolling Stones eat their own? Make of it what you will.

### The Inner Sleeves

The inner sleeves are Warholesque elegance. One inner sleeve was purple on both sides and



the other one was green on both sides. The image on the right of both the purple and the green sleeves is Charlie Watts. The image on the left is far too symmetrical to be anything but Watts' mirror image. The same images appeared on both sides of the sleeve.

## The Cast of Character



Andy Warhol was an American artist, film director, producer and a leading figure in the pop art movement. His works span a variety of media, including painting, silkscreening, photography, film, and sculpture. He developed a special friendship with Jade Jagger as he sometimes played the role of Jagger's new best friend As Richards began his fade from that role.

### **It's A Warhol**

If you own a copy of *Love You Live* it is probably the only Warhol art you own, unless the original zipping *Sticky Fingers* is also among your collection. Love him or hate him, he was a powerful cultural influence and force in the 1970s. Jagger knew the beautiful people and he got them involved in the Stones album cover art. Doing a Stones' album cover was as good as an express ticket to the front of the album designer line. Many careers were made by an association with the Rolling Stones. Warhol did not need the Stones and the Stones did not need him. This collaboration was born of a genuine friendship between Andy and Mick.

Warhol was shot by Valerie Solanas, an enraged hanger-on, in 1968. He had nine damaged organs and was declared dead in the emergency room. Only a brilliant surgeon and brilliant luck had saved his life. He died February 22, 1987 during a complex gallbladder surgery in Houston. It was 2,345 days between the release of *Sticky Fingers* and *Love You Live*. He died due for another Stones cover, if Warhol had gotten over the words added to his *Love You Live* cover. The Stones would never feature his art on an album again.

Stones fans at iorr.org said it best about this cover:

- Having a Warhol cover was a very big deal at the time for many people.
- I do agree that the artwork is fantastic. One of their best album covers of the '70s.
- The artwork is amazing. Warhol in all his glory.
- Really nice inner sleeves too, it's a lovely package, and has aged very well

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