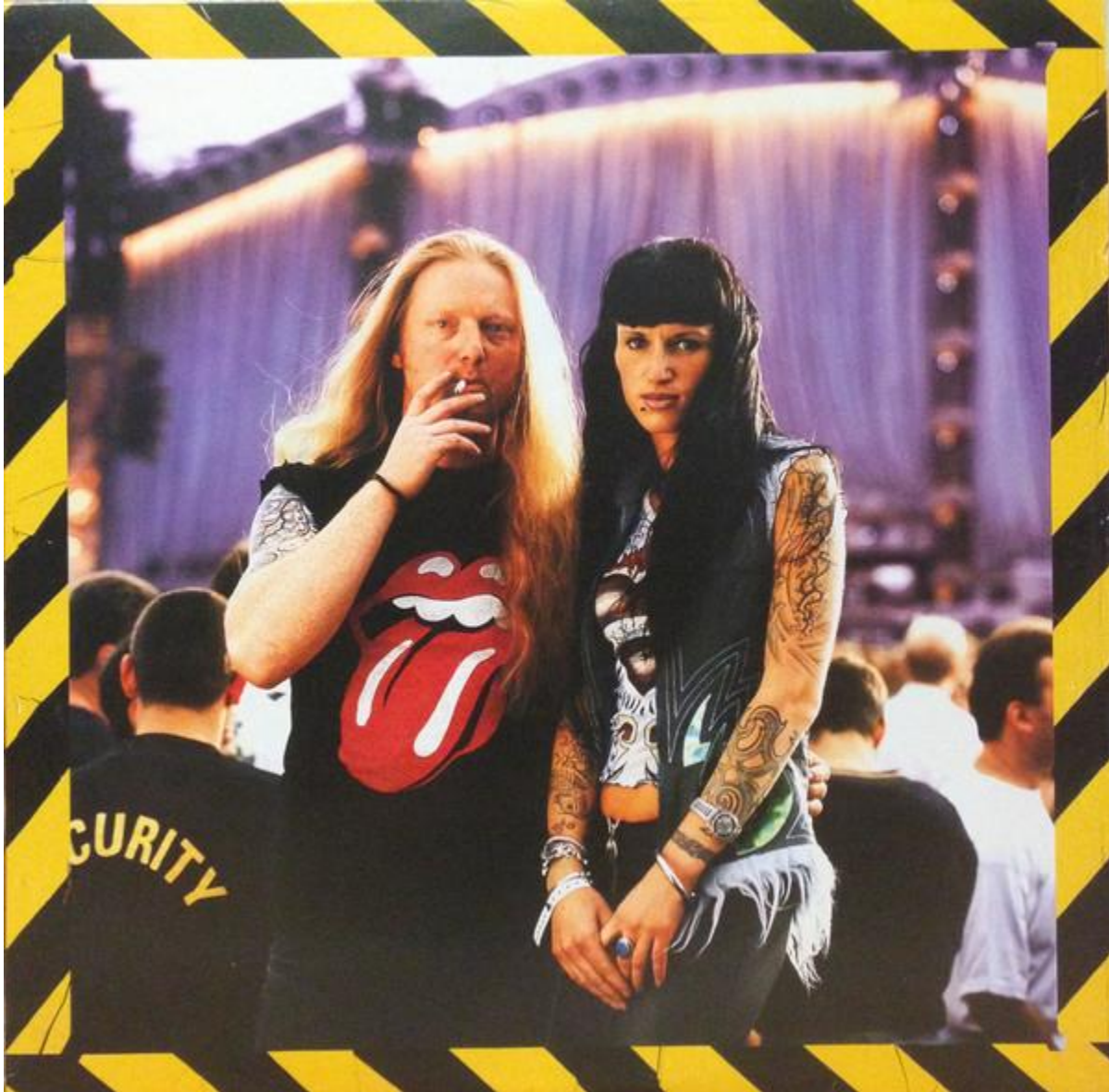


No Security

What did you think when you first saw this album cover, released November 2, 1998? What I can tell you is you were not thinking what you are going to find out about this cover.



What's Familiar?



Like the Stones first album, there is no title and no band name on the cover, yet it is instantly recognizable as a Stones album. The Stones second UK album, *Their Satanic Majesties Request*, *It's Only Rock 'n' Roll*, and *Emotional Rescue* all traded on the same instant recognition. This time the iconic logo is a dead giveaway. Try to find the words *No Security* anywhere on the vinyl cover.

Title

Finding the title on the vinyl album cover may be your greatest challenge. The words *No Security* do not appear anywhere on the cover. So, perhaps it does not matter where the title comes from if it is not used. The CD editions of the album show the band name and album title in the jewel box hinge.

The title for the album is said to have come from Mick Jagger's reaction to the couple on the cover. It was actually the result of a short exchange between art designer and director Rob O'Connor of Stylorouge and Jagger. O'Connor describes it like this, "It was only after we got these pictures back and in front of Mick, it seems like an obvious thing to say, could we suggest the title of *Security*? He jokingly said, well, *No Security*. So, that was it, that was the title, born there. Until that point they didn't have it."

Jagger subsequently described the name, saying, "I think I (came up with the title). I was looking at this picture on the front. And it's this couple out of the crowd and they look kind of like Us and the world. It looks like the life holds no security for anyone. I don't know, it's something in their faces." Apparently, Jagger did not know the guy was an optometrist and the woman was a tattoo artist and body piercer. They were not a couple. They were probably pretty secure.

The Project

O'Connor said Stylorouge had previously put their portfolio forward for Stones projects three or four times. This involves leaving your portfolio with the band or its managers for a few days. By the time of this solicitation they already knew Tony King who was, at that time, looking after Mick Jagger. King was in the Chelsea office when O'Connor finally got a call from him and got the job. O'Connor describes the moment, "It's a live album and at first I was a little disappointed, I thought, that's a drag. You know, you're kind of hamstrung a little bit on a live album because you know what the parameters are, if you like, at least you think you do."

He went on to describe the job, "Designing record covers is a broad canvas. It could be just arranging a few photographs or it could be putting some type on a photograph. The most fun is when you actually get to kind of direct the whole creative direction from the beginning. Fortunately, with the *No Security* that was the case...I have done a few really big musical heroes historically and one of them would definitely be the Stones...It was a really good opportunity to work with a band I grew up with." His very first album purchase was the Stones. Now Stylorouge was not only onboard but they were steering the ship.

The Brief

The band usually has a title or a concept they ask the designer to develop. O'Connor said, "There was no title. There was no concept. We knew the Bridges to Babylon Tour was going to happen and that was what they were recording. And that is kind of all we knew."

O'Connor continued, "Then, we were delivered early in the tour, I can't remember which member of the band, somebody sent us, an aerial photograph of one of the shows. Showing us the two stages and basically saying this is an idea for the brief can you integrate this photograph of the crowd of people. It's not exactly iconic imagery...I said I think it's rather underwhelming if I am honest. I think we can do better. And, so, we sent them some visuals and we made up our own titles early on."

If you've ever wondered about the process, O'Connor tells a good story, "There wasn't a name for it and at that point you couldn't just call it Rolling Stones Live...So, we came up with some other names. I remember one of them was *Blood*...We were playing with the word 'live' and life, lifeblood, blood, it just seemed like we were not even sure if we were going to be involved in creating the image because quite often you are handed a load of live shots and the band will say here are the best of the live shots, can you make a cover? So, we were thinking of doing some studio shots with the band and throwing lots of red paint around. But that was just one of several ideas. Another one was to aim at a slightly younger demographic, we had a photograph of a young woman as a visual, using a little handcam..as if she was in the front row of a show. And we did some test shots of that to show to Mick in particular...I think he quite liked it, but it wasn't particularly selling the show. And in the end, we had a meeting where we presented the first bunch of ideas and the one Mick really liked a lot was based on the photography of Diane Arbus...it was an idea celebrating ordinary people."



Here you see the Diane Arbus photo believed to be the inspiration for the cover concept.

This pitch was, well, let O'Connor explain it, in his own words, "It was less about the band themselves and more about the people...we liked the ordinariness of people and especially that feeling. He (Jagger) really liked that idea and we developed it a little bit and we found a really good photographer we thought would be great for this because he is a documentary photographer, not commercial in any way. That was Zed Nelson... We had a great time doing this job together."

Nelson remembers it this way, “The inspiration for the image/cover concept was based on a classic black & white image (by photographer Diane Arbus I think) – of two fans at a music festival. It is a simple portrait of a couple, one of them is, I think, holding a hot dog.” He then goes on to misremember, confusing the Arbus photo and his own cover photo, saying, “One is wearing a Rolling Stones t-shirt with the famous lips on it.” O’Connor visually confirmed that the photo above provided that inspiration.

The Cover Concept

The idea was to find ordinary fans attending a concert and capture them in the style of the Arbus photo. Stylorouge had seen some work done by photographer Zed Nelson and liked it. When they got the *No Security* project they contacted Nelson’s agent and commissioned him to do the cover photography. Nelson confirmed the concept, saying “The basic idea was to photograph couples attending Stones concerts that looked interesting.”

Nelson says the cover design was 100% the idea of Stylorouge. He described the experience of working on *No Security*, saying it, “...was a great opportunity to meet each of the Rolling Stones in the days before the shoot. The photography was challenging to do it in the middle of a gig, but it was fun, I like a challenge! The idea for the album cover (by StyloRouge) was that the Rolling Stones and the lips logo is so famous, that the inclusion of that symbol/logo is enough,

and the name ‘The Rolling Stones;’ is not even required.”

Gone Like A Cool Breeze

Jagger wanted to meet photographer Nelson so O’Connor set up a meeting in Amsterdam. The flight was late, the limo driver, who did not speak English, took off at a fast pace. O’Connor said, “He must have been going a hundred miles an hour.” They were both in the back seat and O’Connor got all the visuals for his presentation out to show Nelson. That is when they discovered a wasp in the back seat. They tried to explain this to the driver, who must have thought they were saying go faster. Let’s let O’Connor take it from here, “I opened the window to try to let this wasp out and I went to whack it with some paperwork. Of course, the suction took the whole wad of papers out the window. So, one of the things that went was the presentation, all the visuals.” Fortunately, Mick had seen all of that and he didn’t need to see it again, so, it was not the loss they anticipated all the way in to Amsterdam. The Arbus photo was one of the casualties of the wasp swat.

Two concerts were chosen for photographing fans. The first was July 11, 1998 in Wiener Neustadt, Austria at the Flugfeld (airport). The second concert was July 13 in Munich, Germany’s Olympiastadion. Nelson, asked about the concept, said, “Yes, we shot it at two different gigs. We set up a spot to shoot, kind of on a raised platform, and then scouted the crowd and invited people to have their photo taken.” Nelson explained how he found the people to photograph, “We literally walked around, approaching people.”

O’Connor filled in some of the background, explaining that he and

his assistant went out with Zed and his assistant but not before passing muster with the Rolling Stones bureaucracy. “There was quite a lot of preparation because of the way the Rolling

Stones work. Everything has to be...all the boxes have to be ticked, I's dotted t's crossed. They helped us a lot. Referring to the Munich date he said, "That one didn't work out so well, for some reason that didn't quite work. We already knew we had some great shots from the 11th from Austria..."

His account mirrors Nelson's and enhances it with a few details, "We were allowed to build a little bit of a rostrum, just to set everyone slightly above the crowd level. We had about two feet of rostrum right next to the mixing desk. And then we cordoned that off, we printed, we got into trouble actually with, I've forgotten her name, a lady called Melissa, I think, who was part of the Stones management tour policy. We turned up to meet her at the first venue and explain that we were all wearing these bright orange t-shirts, to identify us as the photography crew. She had to go and ask permission from all the managers, from Tony and Jane Rose and all these other people just to say can guys wear orange t-shirts? ...we commandeered some people from the Stones crew as runners to wear them as well and to go out leafletting from the crowd and explaining that we were looking for people that wanted to put themselves forward to be on the cover of the record." Asked if everyone was paid \$500 for posing, O'Connor said no, adding "Most people were quite happy to have their picture taken just to be on the cover."



They asked for people to come as couples but some may have solicited individuals as well. They were not encouraging groups of fans because it, "would not be quite so iconic. It wouldn't be that Diane Arbus kind of thing." Nelson estimated the number of couples he photographed, "I'd guess maybe 15-20 couples at each venue. So, 40 in total (estimate)."

Die Zeit in 2012 offered a somewhat flawed article. It said, "It was supposed to be a one-time competition and everyone could take part: At the concerts of the Bridges to Babylon Tour, visitors were photographed for the upcoming album. But at the Open Aire in Wiener Neustadt on July 11, 1998, something went wrong. Nobody

had come, the photographer was standing alone." Nelson contests this version saying, "That's not correct. We scouted on the day, that was always the plan." Perhaps the newspaper was confusing the Austria date with the Germany date that O'Connor noted was flawed.

Once the name of the man on the album cover was known the next logical step was to learn what was known about him and how he came to be on the album. My first attempt took me to [Wolfgang A Dusek's research works | Ulster University, Antrim and other places \(researchgate.net\)](#) where Stones fan Dusek has several journal articles listed, with titles like, "Age variations in intraocular pressure in a cohort of healthy Austrian school children." The man with no security is a well-known optometrist working in Austria. Dr. Dusek (right) is a deadringer for U.S. comedian Jim Gaffigan (left).



The Couple

Nelson said he asked these two to pose because he had, "Just a sense that they looked interesting... they were not a couple I think." And that was correct, a fact confirmed by O'Connor. He is Wolfgang Dusek. She is Birgit Lötsch, a tattoo artist and body piercer from Austria. *Die Zeit* (2012) describes the event like this. "A man from the security service was asked to stand next to the tattoo artist and piercer from Wels. Wolfgang Dusek, a Viennese doctor of



optometry with a shop on Mariahilfer Strasse and a member of the Outsider MC bike group, guarded the mixer at the time. He only stood next to Lötsch for a few moments; the two knew each other briefly from scene events. When Keith Richards opened the concert with Satisfaction, the photo was in the box and the two went on their way...Each random model got \$500. To this day they are recognized again and again. It's not that important here, but it's a big thing in America, says Wolfgang Dusek..."

O'Connor described Dusek as a member of the security force.

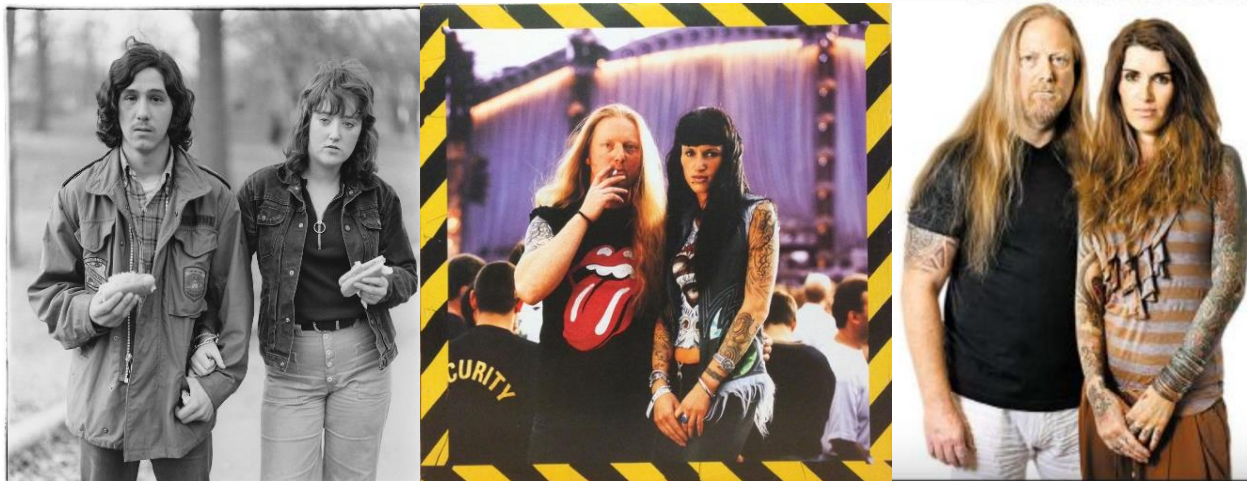
He characterized the selection like this, "In the end actually we...the girl in the final picture wasn't the partner of the other guy that was actually pulled out of the security detail. He just

happened to be standing there and we were thinking, God, this guy looks great and she looks great. So, we put them together.”

Die Zeit also reports that no one knows how the couple on the cover were selected. That is not the story Nelson tells. “I edited my favorites on the contact sheets. StyloRouge (sic) edited their favourites. We discussed. And then the final selects were shown to the Stones (not too many in that edit. We basically pushed for the one we thought was best).” Asked if there were other serious contenders for the cover, Nelson said, “No, this was agreed to be the best image, agreed by all thankfully.” O’Connor confirms Nelson’s account.

They had the day off in the middle of the two concerts. O’Connor said of the process, “At the end of it we had loads of pictures, we short-listed the loads. We had to get releases signed by everybody. It was quite organized. It wasn’t an ad hoc thing. We wanted it to look like it was. And then it was just the case of whittling down the selection of people and choosing the best ones. We had an inkling that we thought we knew what were the best ones really.”

The photo above accompanied the *Die Zeit* article 14 years after the event. The photo below shows the evolution of a photograph from concept to actuality and on to aftermath.



Die Zeit

On December 7, 2012 the German newspaper *Die Zeit* published the story found below, which can be seen at [DIE ZEIT by ORF Schwarzseher – issuu](#). Below this piece is an article about the Stones entitled, “Rotzig, wüst und zottig” (Snotty, desolate and shaggy). O’Connor commented, “*Die Zeit* did pretty much get it wrong regarding there being no takers to be models. On both days we had a good amount of people to choose from – maybe not all as interesting looking as our final models though...”



Dusek und Lötsch am
»No Security«-Cover und heute (r.)

ÖSTERREICH

Der Biker und die Tätowiererin

Wie es zwei Österreicher auf das Cover eines Albums der Rolling Stones schafften

Es sollte ein einmaliger Wettbewerb werden, und jeder konnte mitmachen: Bei den Konzerten der »Bridges to Babylon«-Tour wurden Besucher für das kommende Album fotografiert. Doch bei dem Open Air in Wiener Neustadt am 11. Juli 1998 war einiges schiefgelaufen. Keiner war gekommen, der Fotograf stand alleine da. Hastig wurden Fans aus der Menge gefischt, darunter die 24-jährige Birgit Lötsch. »Ich weiß nicht, warum die mich ausgewählt haben«, erzählt sie heute.

Ein Mann vom Sicherheitsdienst wurde gebeten, sich neben die Tätowiererin und Piercerin aus Wels zu stellen. Wolfgang Dusek, ein Wiener Doktor der Optometrie mit einem Geschäft auf der Mariahilfer Straße und Mitglied der Bikergruppe Outsider MC, bewachte damals das Mischpult. Nur wenige Augenblicke stand er neben Lötsch,

die zwei kannten einander flüchtig von Szene-Events. Als Keith Richards mit »Satisfaction« das Konzert eröffnete, war das Foto im Kasten, und die beiden gingen ihres Weges.

Warum schließlich gerade das Bild aus Wiener Neustadt für die CD-Hülle ausgewählt wurde, weiß niemand. Bereits im November erschien »No Security«, das siebte Livealbum der Stones, und kletterte auf Platz 34 der Billboard Charts. 500 Dollar bekam jedes der beiden Zufallsmodels. Bis heute werden sie immer wieder erkannt. »Hier ist es nicht so wichtig, aber in Amerika ist das ein großes Ding«, sagt Wolfgang Dusek, der so wie die Stones dieses Jahr 50 wird. Sein früherer Professor am Pennsylvania College of Optometry eröffnet sogar seine Vorlesungen damit, dass einer aus seinem Studiengang einmal für die größte Band der Welt Cover stand. FG



{Translation}The biker and the tattoo artist

How two Austrians made it onto the cover of a Rolling Stones album

It was supposed to be a one-time competition and everyone could take part: At the concerts of the Bridges to Babylon Tour, visitors were photographed for the upcoming album. But at the Open Air in Wiener Neustadt on July 11, 1998, something went wrong. Nobody had come, the photographer was standing alone. Fans were quickly fished out of the crowd, including 24-year-old Birgit Lötsch. I don't know why they chose me, she says today.

A man from the Mariahilfer security service was asked to stand next to the tattoo artist and piercer from Wels. Wolfgang Dusek, a Viennese doctor of optometry with a shop on Mariahilfer Strasse and

a member of the Outsider MC bike group, guarded the mixer at the time. He only stood next to Lötsch for a few moments; the two knew each other briefly from scene events. When Keith Richards opened the concert with Satisfaction, the photo was in the box and the two went on their way.

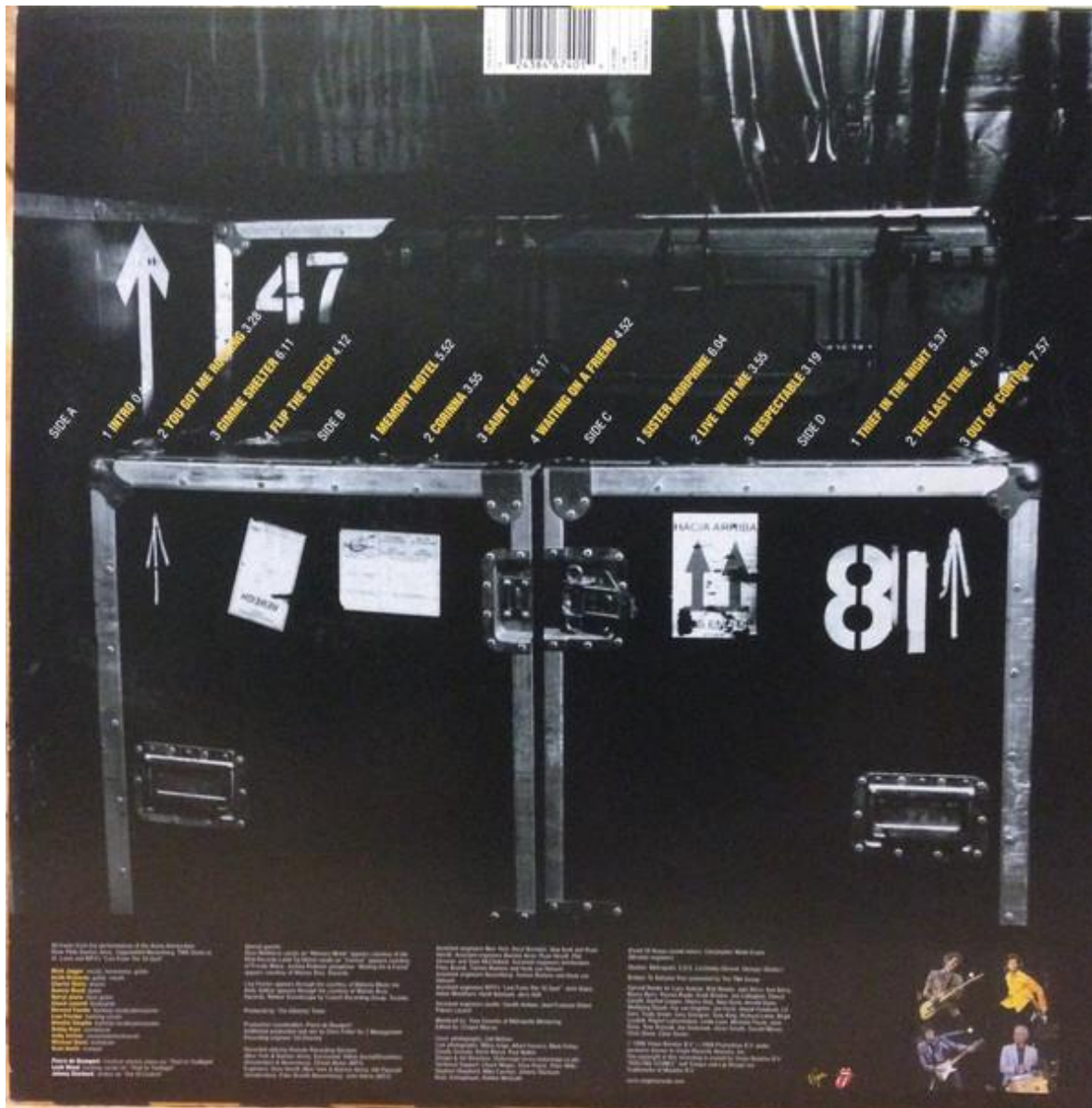
Nobody knows why the picture from Wiener Neustadt was chosen for the CD cover. No security, the Stones' seventh live album, was released in November and climbed to number 34 on the Billboard charts. Each random model got \$ 500. To this day they are recognized again and again. It's not that important here, but it's a big thing in America, says Wolfgang Durek, who, like the Stones, will be 50 this year. His former professor at the Pennsylvania College of Optometry even opens his lectures with the fact that one of his students once stood for the cover of the world's greatest band.

The Rear Cover

The rear cover consists of storage trunks 81 and 47 and a tiny set of four photos of the band in the lower right corner. But that was not the cover that O'Connor originally envisioned. He said, "The back was supposed to be, this was another brainwave that didn't quite work out. It took quite a lot to get the band to agree to do photographs at the end of the show. We wanted them sweaty and a bit wiped out, exhausted and pumped up. Because that felt like it was more about the live experience. What you normally get with live photographs is like the first three songs of the set where everyone is all dolled up and they've still got their jackets on and that stuff. And we wanted just the opposite. We wanted them hanging off the rafters you know."

"Zed got permission to set up a little thing at the back of the show as they came off one by one you strike them in and he shot one roll of film, I think, on each person. The shot of Keith was particularly successful. What it came to, no one really wanted to see those images on the back of the cover." O'Connor spoke of the limited time after a concert as another constraint that may have affected photo quality. He said, "...we all had to get out of the venues because there is this police security, an escort taking the band out of the venues. You've got limited time they can hold the crowd back to have clear run of the road."

Instead, we get the trunks, with nary a mention of the album title. That is not the case with the CD packaging.



Inner Sleeves

The inner sleeves were a disappointment to O'Connor. They were plain white paper. This surprised him because it was a Virgin album and he characterize the company as one that was willing to spend a little more on packaging than many other companies were.

The Stones on *No Security*

Keith Richards has said, "We were under certain restrictions from the record company as to what tracks they didn't want - tracks that had been on the previous four or five live albums. It made us hop around and bring up a different set list: not another Jumpin' Jack Flash, as good as it is... We had to come up with a more eclectic list of songs... (H)aving developed a second stage

thing, which I think has really given a whole new spatial feel to what you can do, then you approach the record in the same way. In actual fact, you look for the best takes of the songs, and get the different feels from different places. I believe it's definitely the best-sounding live Stones record there is."

Jagger has said, "I don't think (live albums are a necessary) evil. I spent a lot of time thinking about whether one could do something that was different from the others, and I just thought that the song choice was kind of key to this: to put out slightly unusual songs. There' some well-known songs, but none of them have been out on live albums at least for twenty-odd years, which is quite a long time... (Virgin Records) would have been happy if it was a load of more well-known ones. The only thing that Virgin cared about was that I got it done quickly so it would come out in the autumn. That's all they worried about."

Ron Wood has said, "For No Security we spent a lot of time figuring out what songs had been done for other live albums, because we didn't want to do anything that had been recorded before... I didn't go to a studio once for overdubs. All the tracks are taken directly from the shows, so it shows we were pretty hot on that tour."

None of the songs were from the album art venues.

1. "Intro" – 0:50
2. "You Got Me Rocking" – 3:26 (Amsterdam Arena, 6 July 1998)
3. "Gimme Shelter" – 6:22 (MTV 10 Spot 25 October 1997)
4. "Flip the Switch" – 4:12 (Amsterdam Arena, 1 July 1998)
5. "Memory Motel" – 6:05 (Amsterdam Arena, 5 July 1998)
6. "Corrina" (Taj Mahal/Jesse Ed Davis) – 4:17 (TWA Dome, St-Louis, MO, 12 December 1997)
7. "Saint of Me" – 5:25 (River Plate Stadium Buenos Aires, 4 April 1998)
8. "Waiting on a Friend" – 5:02 (TWA Dome, St-Louis, MO, 12 December 1997)
9. "Sister Morphine" (Jagger/Richards/Marianne Faithfull) – 6:16 (Amsterdam Arena, 6 July 1998)
10. "Live with Me" – 3:54 (Amsterdam Arena, 1 July 1998)
11. "Respectable" – 3:35 (Amsterdam Arena, 5 July 1998)
12. "Thief in the Night" (Jagger/Richards/Pierre de Beauport) – 5:37 (Zeppelinfeld Nuremberg 13 June 1998)
13. "The Last Time" – 4:47 (TWA Dome, St-Louis, MO, 12 December 1997)
14. "Out of Control" – 7:59 (River Plate Stadium Buenos Aires, 4 April 1998)

The Artists

Rob O'Connor went to Art College and worked for Polydor records and he has been doing this since 1978. Stylorouge is a creative consultancy he founded in 1981. Stylorouge specializes in design for print, digital media, photography and video. The graphic design studio formed in London is now based in Yalding, Kent. O'Connor's social contact info is www.roboconnorphotography.com and www.instagram.com/stylorouge_official)



Rob O'Connor then and now.



Zed Nelson gained recognition and major awards as a documentary photographer working in some of the most troubled areas of the world. He lives in London and his work has been published and exhibited worldwide. One of his projects was begin in 1991, when the wife of a friend was nine months pregnant. He had an idea to photograph them with their baby soon after the birth, and then every year, from then on, forever. You can see this project at [Zed Nelson - photographer](https://www.zednelson.com). His social contact info is www.zednelson.com and www.instagram.com/zed_nelson.

References

Rob O'Connor, personal communication, February 17, 2021.

Zed Nelson, personal communication, February 4, 2021.

[No Security - Wikipedia](#)

[Rolling Stones – No Security \(1997, Vinyl\) - Discogs](#)

<https://www.goony.nl/aae/articles/stylorouge/index.htm>

<https://www.rollingstone.com/music/music-album-reviews/no-security-195799/>

<https://www.allmusic.com/album/no-security-mw0000600850>

<https://iorr.org/tour99/press.htm>

[Release group “No Security” by The Rolling Stones - MusicBrainz](#)

https://issuu.com/orf_schwarzseher/docs/die_zeit

[DIE ZEIT by ORF Schwarzseher - issuu](#)

[Zed Nelson - photographer](#)